

# JUNE 2026

## LEAD TITLES



JAPAN  
A HISTORY  
IN OBJECTS

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The British  
Museum

ANGUS LOCKYER



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## Japan

### A HISTORY IN OBJECTS

Angus Lockyer

A history of the Japanese archipelago through its material artefacts over fifteen millennia.

- This spirited visual account of life in the Japanese archipelago spans over 15,000 years, revealing the stories behind an intriguing selection of objects from the British Museum Collection.
- It explores the history of the region through artefacts, from the lengthy prehistoric record, through the rise of Buddhism and a military elite in Japan's classical and medieval periods, to the economic and cultural developments of the early modern and modern eras.
- Ancient flame pots and jewelry, textiles and armour, folding screens and contemporary manga provide glimpses of the lives of farmers and merchants, medieval warriors and modern women.
- A wide range of ceramics and sculpture, metalwork and lacquerware, paintings, prints and textiles provides a rich and compelling portrait of a society and culture that occupies a special place in the imagination of its citizens and visitors.

AU \$74.99 | NZ \$85.00

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260 Pages | Hardcover

Illustrated in colour

240 mm x 170 mm

Thames and Hudson Ltd

## Introduction

Japan today may seem a distinctive, settled and uniform place. This impression is deceiving, however, the recent product of a long history of continuous interaction with the wider world, often violent transformation and only gradual integration. The Japanese archipelago has always been connected to the Asian continent, even when its direct land links disappeared five hundred thousand years ago. The Japanese landscape has repeatedly been scarred, and Japanese history punctuated, by episodes of natural calamity and human-made catastrophe, sometimes imported, often home-grown. And Japanese culture, no less than any, has emerged and continues to evolve by slowly absorbing and transforming things from elsewhere to make them its own. It is only in the last few hundred years that the various threads, spun in different parts of the archipelago and the continent, have become systematically woven into the tapestry we now know as Japan.

Until two hundred million years ago, the Japanese islands could be found near the North Pole, on the edge of the earth's single super-continent, attached to what is now Siberia and North Korea. Fifteen million years ago they broke away, leaving an inland sea between them and the rest of



### 1. Ainu basket

In the Ainu language, Ainu means 'human'. The Ainu way of life in Hokkaido centred on hunting, fishing and gathering, with baskets to collect what was found. By the late 19th century, with the population decimated by disease, the island was colonized by the modern state. This basket came to London in 1910 with ten Ainu from Nibutani, who were put on display at the Japan-British Exhibition at White City.

Before 1910  
Hokkaido, Japan  
Plaited bark and bark fibre  
Height 36.1 cm, width 33 cm,  
depth 12 cm  
As 1910, 1119.57



### 2. Katsushika Hokusai, *Under the Wave off Kanagawa*, from series *Thirty-six Views of Mount Fuji*

The *Great Wave* may be the most reproduced and riffed-on image in the world, but the scene it depicts is a mundane one. Three skiffs of fishermen are labouring to bring their catch to market in the metropolis of Edo. They bend over their oars under a tentacled wave, which happens to tower over Mount Fuji too. Hokusai's ability to see into the underlying principles of things remains unsurpassed.

1831  
Edo, Japan  
Colour woodblock print  
Height 25.8 cm, width 37.9 cm  
Purchase funded with  
contributions from the Art Fund  
and the Brooke Sewell Bequest  
2008,3008.1JA

Northeast Asia. The straits separating them from the mainland and each other were more recent features, with land bridges continuing to appear during each ice age. The distribution of mammals common to three of today's four main islands – Honshu, Kyushu and Shikoku – suggest that the islands were one landmass about one million years ago. Hokkaido, the most northern, was probably cut off much earlier, such that its indigenous flora and fauna remain quite distinct from the rest (1).

Four major tectonic plates, which converge close to Tokyo, and three minor ones, on which most of the archipelago sits, continue to move today. Geology has produced a chain of over fourteen thousand islands, which stretch across roughly twenty degrees of both latitude (from Dubai to Venice, or Miami to Montreal) and longitude (London to Warsaw, Boston to St Louis). The world's sixth-longest coastline has long provided a diet rich in seafood (2, 3). Inland, the narrow geography and volcanic topography created a varied ecology with rich soils (and plentiful hot springs); the East Asian monsoon contributed to the distinct seasons, long marked by artists; but nearly four-fifths of the surface is mountainous (4), two-thirds forested. Human activity has, therefore, been concentrated towards the coast in regionally distinct agricultural communities for much of its history (5), though nowadays nine out of ten people live in cities (6). Nature remains a threat, however. Mount Fuji is active and an eruption is theoretically overdue, the last one having taken place in 1707. Almost twenty thousand people died following a triple disaster in March 2011 – an earthquake, tsunami and nuclear meltdown combined to devastate the northeast coast. Ongoing attempts to mitigate the effects of the volatile

## 1 | 8 Venerating the dead

The mounded tombs, together with the objects by which they were surrounded and which they contain, suggest how important the dead (at least, the elite dead) remained for the living. The prominence of the tombs in the landscape points to the gulf that was beginning to separate the elite from the commoners whose labour might be requisitioned to raise them; and how aristocrats emphasized their noble lineage in order to legitimize their ongoing rule (3).

Jars had been used for burials during the Yayoi period – in Kyushu, they were big enough to accommodate a whole body, not just bones. But the import from the southern peninsula and subsequent manufacture by immigrant craftsmen of the high-fired grey Sue ware transformed the possibilities for accommodating, provisioning and protecting the dead. Soon, low-fired red Haji ware, initially produced for everyday use, was also appearing in the tombs, so that the ancestors would not go hungry in the afterlife (1).

The deceased's status was also evident from the ceramic retinue by which their tombs were surrounded, not least the horse figures and trappings that began to appear from the 5th century (2). Archaeology has begun to substantiate the claim of an 8th-century chronicle that horses had been following their owners into death. By then, however, the practice was prohibited. The military value of horses had become more important than the posthumous reputation of their owners.



42 Japan before Japan

### 1. Haji pottery

These cooking vessels were found in tombs, but similar pots have been excavated from dwelling-houses, suggesting how domestic concerns extended after death. This group combines pieces from two sites, one in the capital region and one from Izumo province, on the Japan Sea coast. The emerging state would have to combine myths from both places in its new histories, but they were already linked through ceramic production.

Late Kofun period, c. 6th century  
Japan  
Earthenware  
Height 9–14.3 cm, diameter 9.9–20.1 cm  
Donated by Sir Augustus Wollaston Franks  
Franks.2201, Franks.2202, Franks.2203.1, Franks.2203.2, Franks.2204, Franks.2205



### 2. Hanwa

Horse trappings began to appear in tombs from the 5th century, which were sometimes also surrounded by clay horses and mounted warriors. The tack, whether clay or metal, closely resembles that in fashion on the peninsula at the same time, underlining the importance of imports, if not the arrival of a new ruling class. Animals and equipment followed their owners into the grave, upholding their status even after their death.

Late Kofun period, c. 5th–6th century  
Japan  
Earthenware  
Length 53.3 cm  
1958,05171



### 3. Sue coffin

Like the funerary ware that probably would have surrounded it, this sarcophagus is made from high-fired grey stoneware, with a roof-shaped cover, six small holes on each side of the body, and eighteen short cylindrical feet. Excavated in northern

Osaka, it is testimony to both the technical abilities of ceramicists by the turn of the 6th century and the care spent on the elite dead.

490–510 CE  
Toyonaka-shi, Japan  
Stoneware

Length 145 cm  
Collected by William Gowland, donated by Sir Augustus Wollaston Franks  
Franks.2212



**4. Kano Josen Chikanobu,  
*Decheng Presiding over the  
Enlightenment of Shanhui,*  
hanging scroll**

Decheng (820–858) was a 9th-century monk and ferryman. One day, Shanhui (805–881), another monk, came to him for instruction. Partway across the river Decheng posed a riddle. Shanhui started to answer. Decheng knocked him into the water, and Shanhui saw the light. Decheng rowed to the middle of the river, tipped the ferry over and was never seen again. The story was a favourite, here depicted by Chikanobu (1660–1728), head of one of three branches of the Kano school in Edo.

Early 18th century  
Japan  
Ink on silk  
Height 82.2 cm, width 32.6 cm  
1881,1210,0.1372

**5. Miwa Zaiiei,  
*Portrait of Sesshū***

Sesshū (1420–1506) was born into a samurai family and trained as a Zen monk in Kyoto, where for twenty years he studied painting under Shōbun. A trip to China in 1467 prompted a shift from Shōbun's lyrical style to more dynamic brushwork and structured compositions, informed by Song painting, which would make him Japan's most celebrated ink painter. This sculpted portrait of him by Miwa Zaiiei (d. 1789) was based on a painting by Kano Eisen'in Michinobu (1730–1790).

1787  
Japan  
Painted wood, gold pigment  
Height 24 cm, width 25 cm, depth  
16 cm  
1981,0612.1.a-b.



### 3 | 7 Japanese arts

The establishment of the Ashikaga shogunate in the 14th century and its enervation in the 15th encouraged the development of new forms for older traditions and imported models of landscape and building, hospitality and performance. The aesthetic principles, together with the objects in which they were embodied – gardens, architecture, utensils and costumes – would in time define much of what it meant to be Japanese.

Noh theatre emerged from *sarugaku* ('monkey music'), which had developed from acrobatics, juggling and pantomime to standardized combinations of words, gestures and music (1, 2). Shogunal patronage, beginning in the 1370s, provided an opportunity to prescribe character types, ranging from demons and spirits to women and men, each with a specific mask; to fix the format, including a chorus, orchestra of flute and drums, and Noh plays with comic interludes; and to stipulate principles, not least *yūgen*, an otherworldly beauty, which had to be felt rather than seen.

Tea drinking had already spread beyond temples to the elite, who used it to demonstrate their wealth and taste (3). By the late 15th century its consumption was widespread. For those with sufficient wealth, tea masters prescribed a return to simple objects and rustic surroundings, which embodied spiritual refinement (*wabi*) and material imperfection (*sabi*), in order to facilitate the tranquility that should be the ceremony's goal (4). But they could not prevent warlords and merchants turning the practice to their own, often showier, ends.



104 Medieval country

#### 1. Fushikizō, Noh mask

The face is enigmatic. The intense eyes and parted lips can suggest either joy or despair, depending on the angle at which it is worn, conforming to the emotional arc of the play. This is one of a number of variations on the mask for a young female character originally designed by Zeami (1363–1443), who followed his father in developing Noh theatre.

17th century (?)  
Japan  
Paint, wood  
Height 21 cm, width 13.3 cm,  
depth 6.7 cm  
OA+7111

#### 2. Hasegawa Keiko, mizusashi (water jar)

The Raku family of Kyoto produced the hand-formed, low-fired ceramics preferred by early tea masters, but their name now refers to an internationally practised style. Hasegawa Keiko (1941–) came to the UK in her 30s, began to produce raku ware in Norway, then set up her own kiln in Devon.

c. 1985  
Drayford, UK  
Glazed pottery  
Height 18.5 cm, diameter 16.1 cm  
1987,06278a–b.



#### 3. Tsukioka Kōgyo, Nōgaku Zue (Pictures of Noh Theatre), woodblock print

A celestial being dances for a fisherman, to make him return her feathered robe (*hagoromo*) so she can return to heaven. The legend dates from the 8th century. It became one of the most-performed Noh plays in the 16th. By the late 19th, when Kōgyo (1869–1927) produced this print, Noh was in crisis, deprived of state support, losing performers and stages. It survived by broadening its appeal. It was protected by the state in the 1950s.

1897  
Japan  
Woodblock print  
Height 25 cm, width 37.1 cm  
Donated by W. M. Giles  
1949,0409,0.42



#### 4. Teabowl

The grey-white glaze is characteristic of Hagi ware. The foot bears spur marks from the kiln, while the rim has been repaired with gold (*kintsugi*). The Hagi kilns were established by two Korean brothers shortly before this piece was made, catering to the local lord's demand for teaware both for his own use

and as gifts. Hagi traditionally ranks second only to raku as the preferred ware of tea practitioners.

Early 17th century  
Hagi-shi, Japan  
Glazed pottery  
Diameter 14.48 cm, height 7.11 cm  
Donated by Sir Augustus  
Wollaston Franks  
Franks.1843 b

## 4 | 1 Japan in the world

China remained the centre of the early modern world until the early 19th century and a key reference for Japanese intellectuals, artists and craftspeople, eager for inspiration in an increasingly commercial market (2). Access to the continent and the world was regulated by the shogunate, anxious lest foreign imports prompted challenges to its authority, but cognizant of the importance of exchange. Four gateways – Tsushima, Nagasaki, the Ryukyu Islands and Matsumae – provided conduits for information, objects and people.

Tsushima, in the strait between Fukuoka and Pusan, mediated relations with the Korean peninsula. The invasions of Korea in the late 16th century failed, but the Japanese brought back hostages, sex slaves and kidnapped workers, some of whom revolutionized Japanese ceramic production (1), not least by manufacturing porcelain. Subsequently, Tsushima would provide intelligence about the chaos that accompanied the fall of the Ming and the inauguration of the Qing in mid-17th century China.

Nagasaki provided an entrepôt for Chinese merchants, who brought with them Ōbaku, a new kind of Zen, and was a mixing pot for different painting schools, Chinese and European, which would quickly spread. Iberians had shipped Japanese silver and more (3) to China and beyond in the late 16th century, but their missionaries were less welcome. The Dutch were more pragmatic. Their processions to Edo were witnessed by crowds and depicted in print, but allowed them to ship porcelain to Europe as the Chinese supply briefly dried up.

Meanwhile, in the far southwest, the Satsuma domain claimed suzerainty over the Ryukyu Islands, thereby gaining access to their sugar, textiles and lacquer (4), to luxury goods from southern China, and to the vibrant Southeast Asian trade.



120 Early modern archipelago

### 1. Tani Bunchō, after Qiu Ying, *Earthly Paradise in Wuling, handscroll*

In a 5th-century Chinese legend, a fisherman travels up a stream lined with flowering peach trees and finds a cave leading to a hidden paradise. Bunchō (1763–1840) is here reproducing a work by one of the 'four masters' of the Ming, Qiu Ying (c. 1694–c. 1552). Bunchō was a samurai and served the shogunate, but travelled and studied widely. Chinese literati painting was an inspiration for both the Kyoto salons and the underemployed military elite.

Late 18th century  
Japan  
Ink, colour and gold on silk  
Height 24.6 cm, width 502.6 cm  
1980,0225,0.4



### 2. Teabowl

The Hagi kilns, established by Korean potters around 1600, produced pieces in a variety of pale glazes, from cream and yellow to pale red. Many were cracked, as here. The gold lacquer repair suggests the esteem in which such pieces were held by tea practitioners, who referred to them as Korai (Korean), acknowledging their origins in the humble rice bowls of the peninsula.

Mid-17th century  
Hagi-shi, Japan  
Stoneware, gold  
Diameter 14.4 cm

### 3. Teabowl stand

The rim represents a chrysanthemum flower and is decorated with chrysanthemum motifs, with gold dust forced into incised lines in the red lacquer (*chinkiribori*). The technique came from China and was honed in the Ryukyu Islands, where this was made. It would be a good match for precious tenmoku teabowls, either imported from or imitating those made in southern China. The Ryukyu Islands were an invaluable source of such goods.

17th century  
Ryukyu Islands, Japan  
Lacquer, gold  
Diameter 18 cm, height 7 cm  
Donated by Sir Harry M Garner and Lady Garner  
1974,022674



### 4. Chest, frame and pyx

The pyx, for the sacrament, is marked with IHS, the Jesuit monogram. *Nanban* ('southern barbarian') lacquer mashed together Japanese, Chinese and Indian elements to appeal to baroque European taste. European traders and Christian missionaries provided a new market for makers and a new subject for artists.

Late 16th to early 17th century  
Japan  
Wood, lacquer, gold, mother-of-pearl, copper, bronze  
Width of chest 22.3 cm; length of frame 27.5 cm; diameter of pyx 11.2 cm  
Donated by Derys Eyre Bower (chest), Sir Harry and Lady Garner (frame)  
1956,0215.1, 1974,0513.6



4 | 1 Japan in the world 121



**4. Manuyama Ōkyo, *Tigers Crossing a River*, six-panel folding screen**

The tigress is solving a puzzle posed by an ancient Chinese legend. One of her three cubs is in fact a ferocious leopard. How to transport them all safely across a river without leaving a tiger cub alone with a would-be predator? Ōkyo (1733–1795) trained in the official Kano style, but synthesized this with Rinpa painting, Chinese bird-and-

flower painting and Western prints to create an entirely new approach and school, premised on sketching from life (*shasei*).  
1781–82  
Kyoto-shi, Japan  
Ink, colour and gold leaf on paper  
Height 153.5 cm, width 352.8 cm  
Purchase funded with contributions from Brooke Sewell Bequest and Art Fund  
2006,0424,0.1



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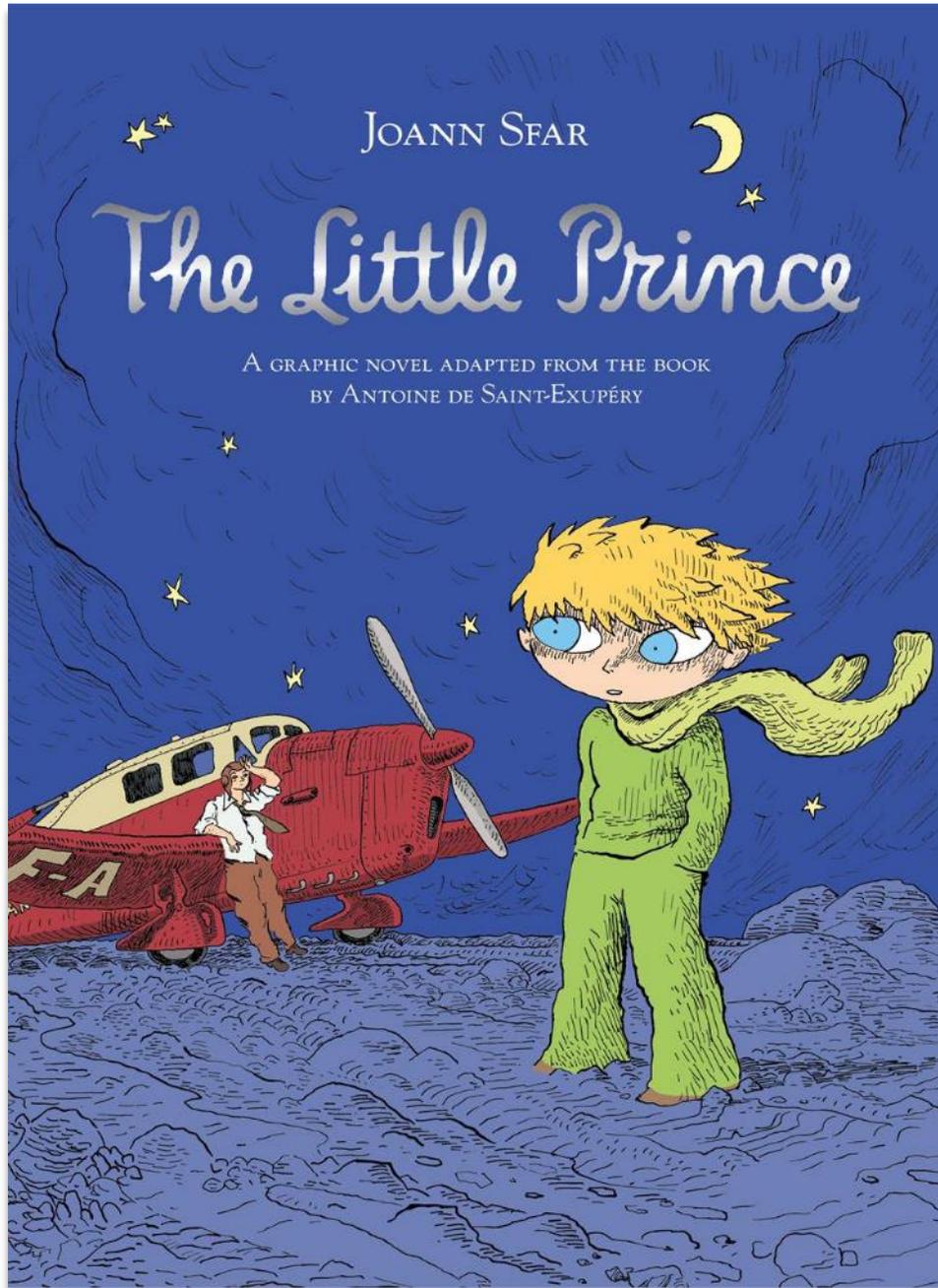
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## The Little Prince

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Antoine de Saint-Exupéry and Joann Sfar, translated by Sarah Ardizzone

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- *The Little Prince*, by the French writer, illustrator, and aviator Antoine de Saint-Exupéry, was written and published during the Second World War, to immediate acclaim, and its classic status has been embraced ever since.
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- Vividly realized here, for yet another new generation, by the award-winning graphic novelist Joann Sfar, this stunning adaptation celebrates the 80th anniversary of its French edition, and confirms its wisdom of ages: that life (and love) can be hard; that "grown-ups are very strange"; and that our precious planet is intrinsic with our universal Nature.

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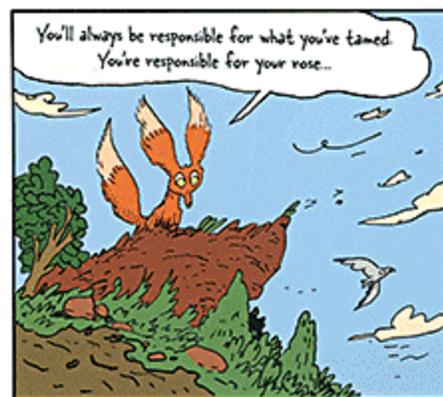
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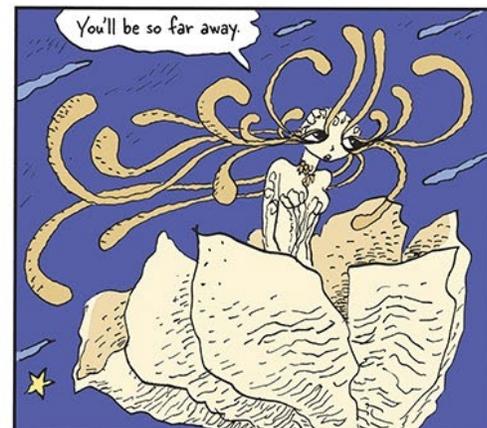
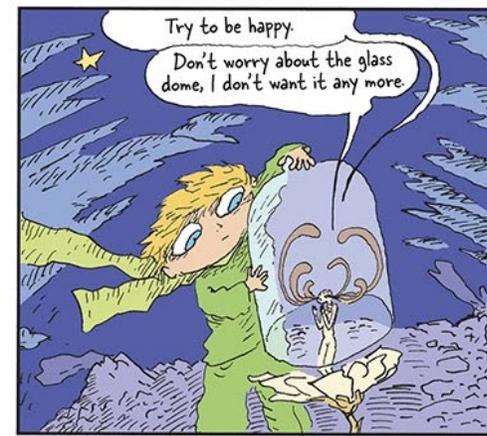
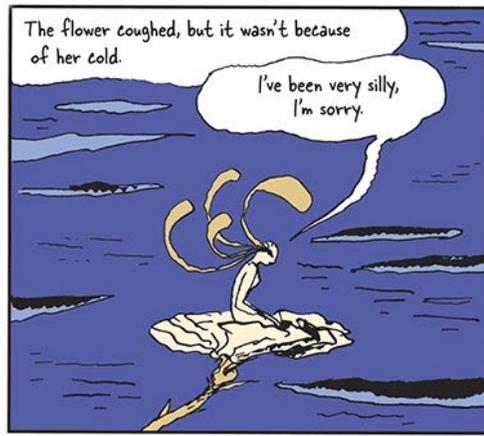
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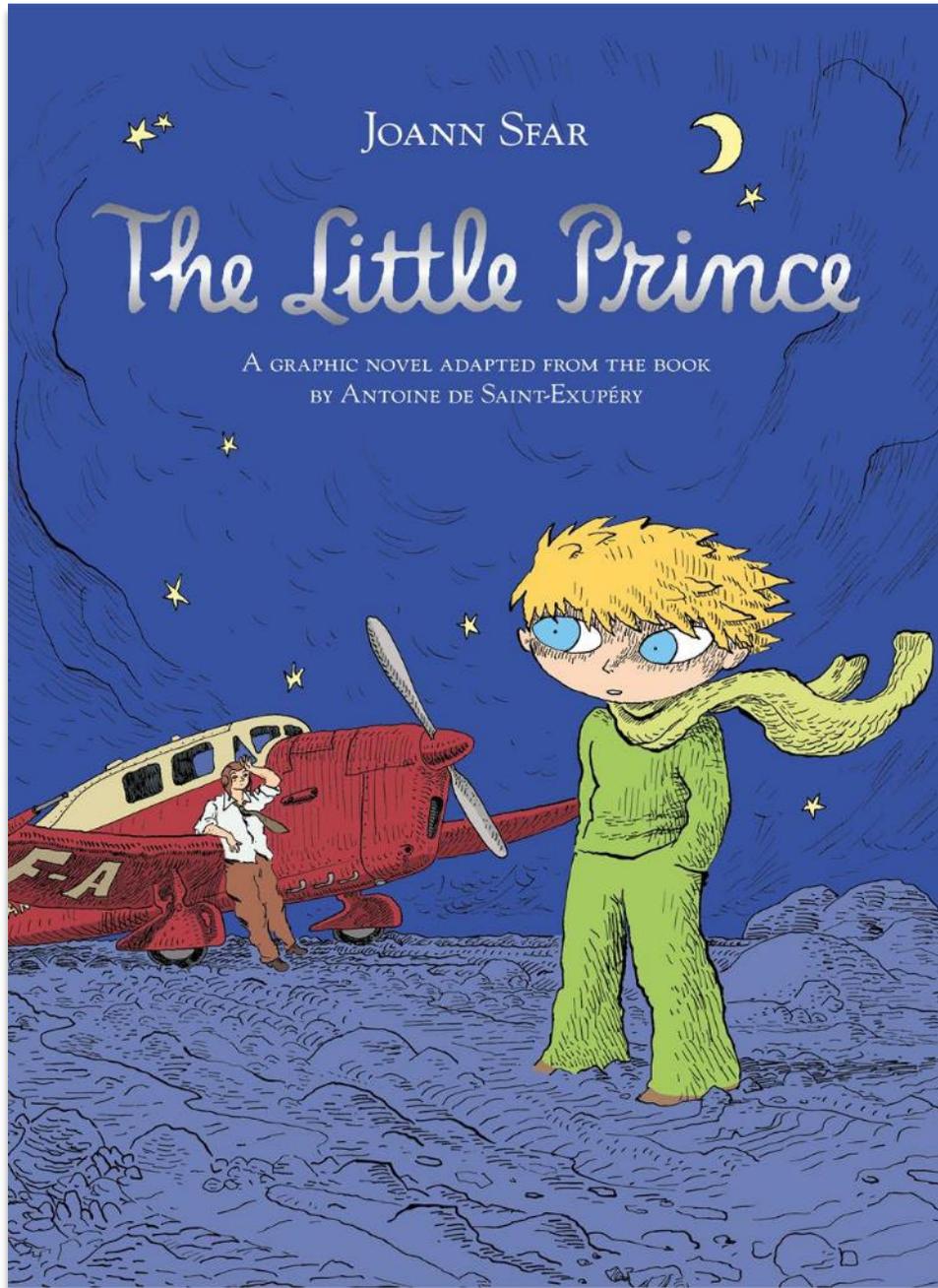
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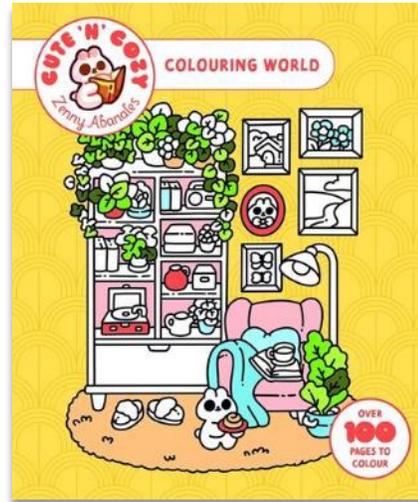
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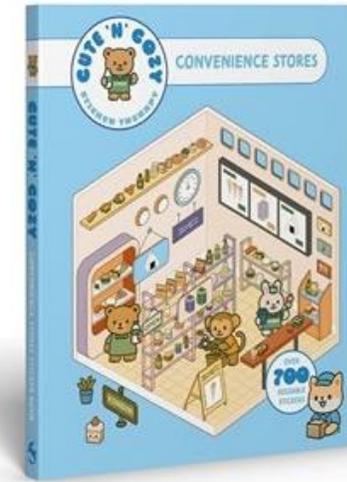
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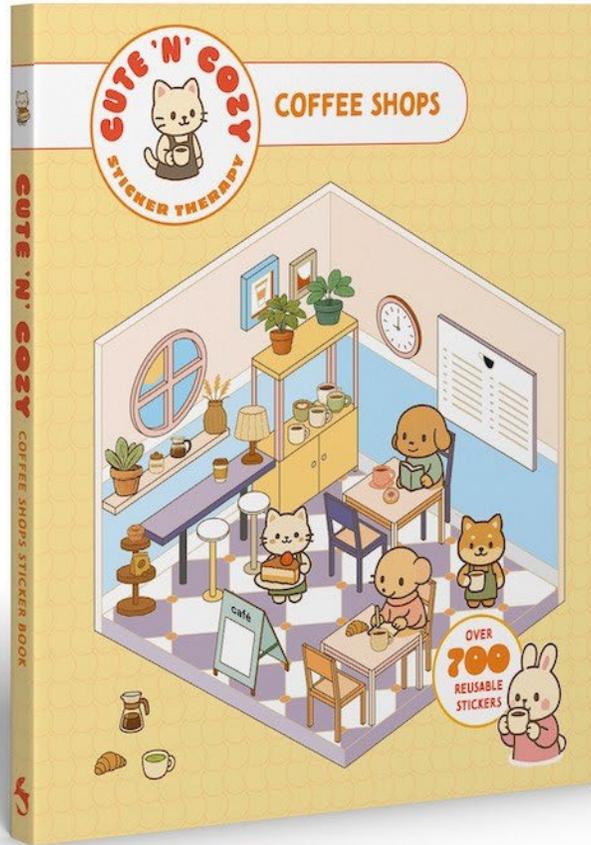
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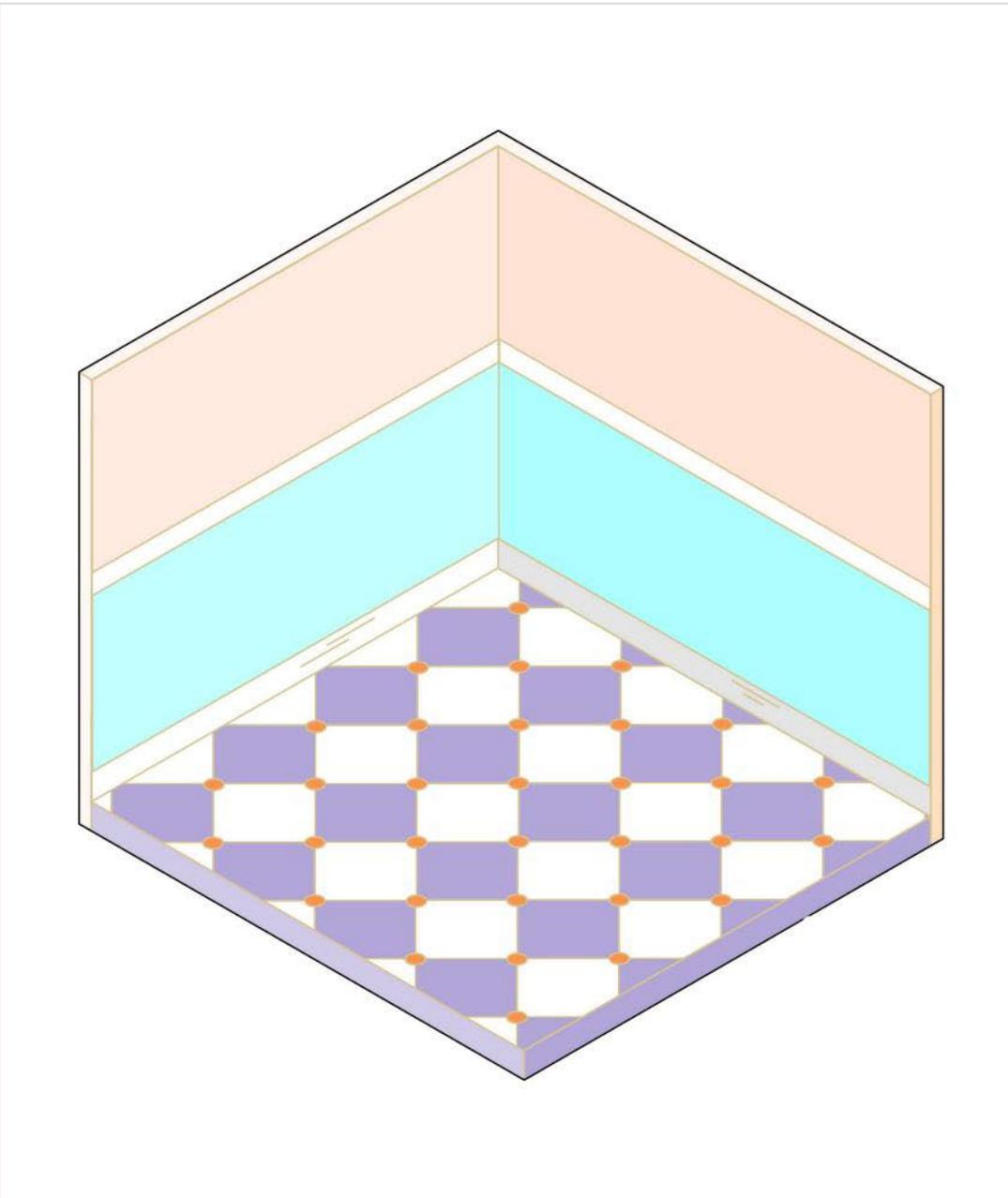
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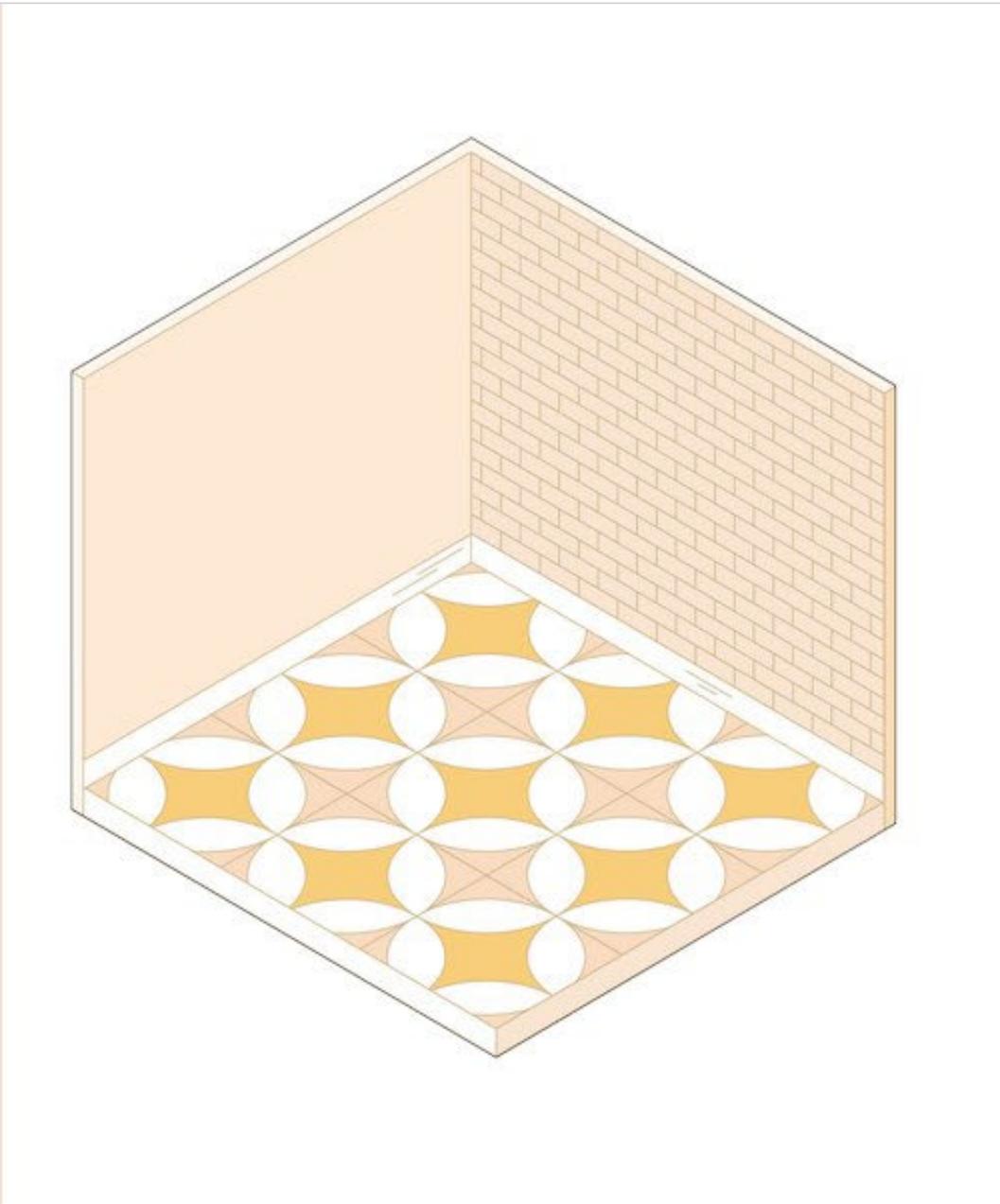
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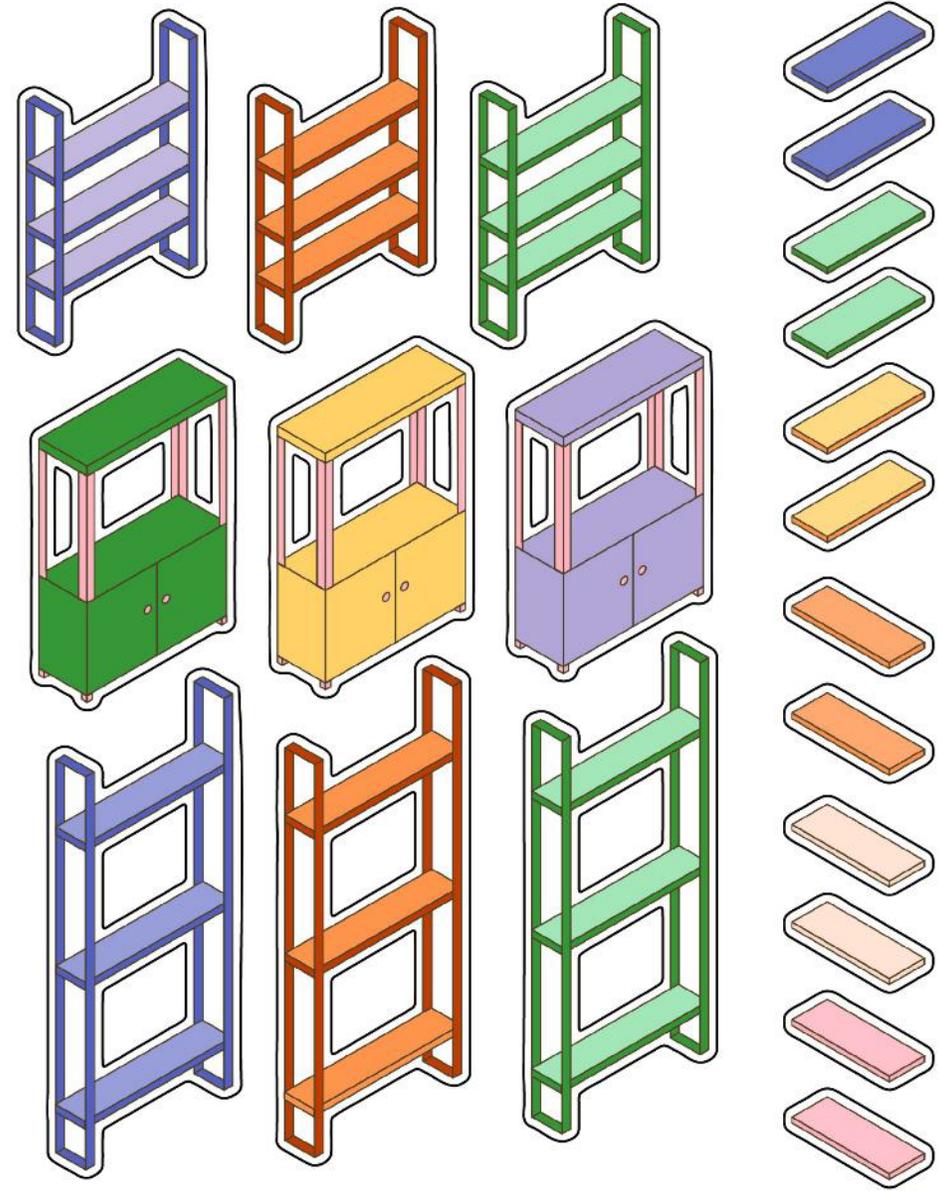
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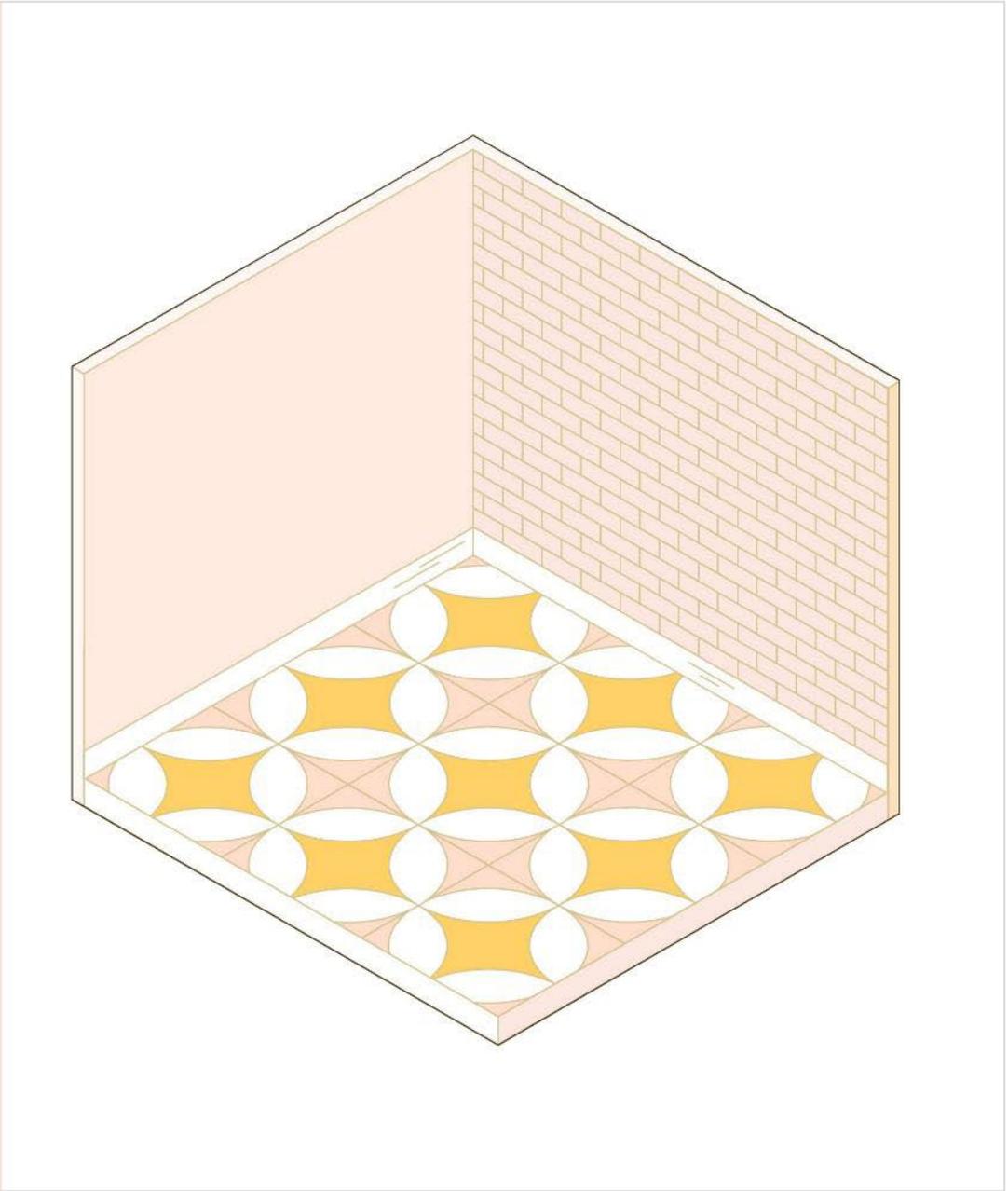














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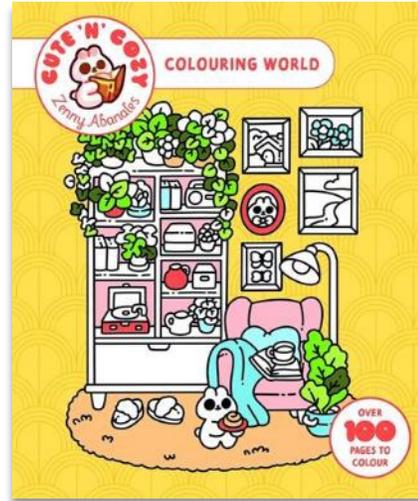
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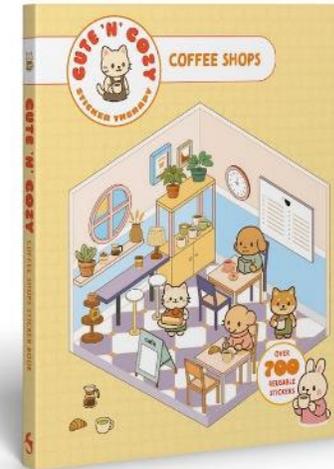
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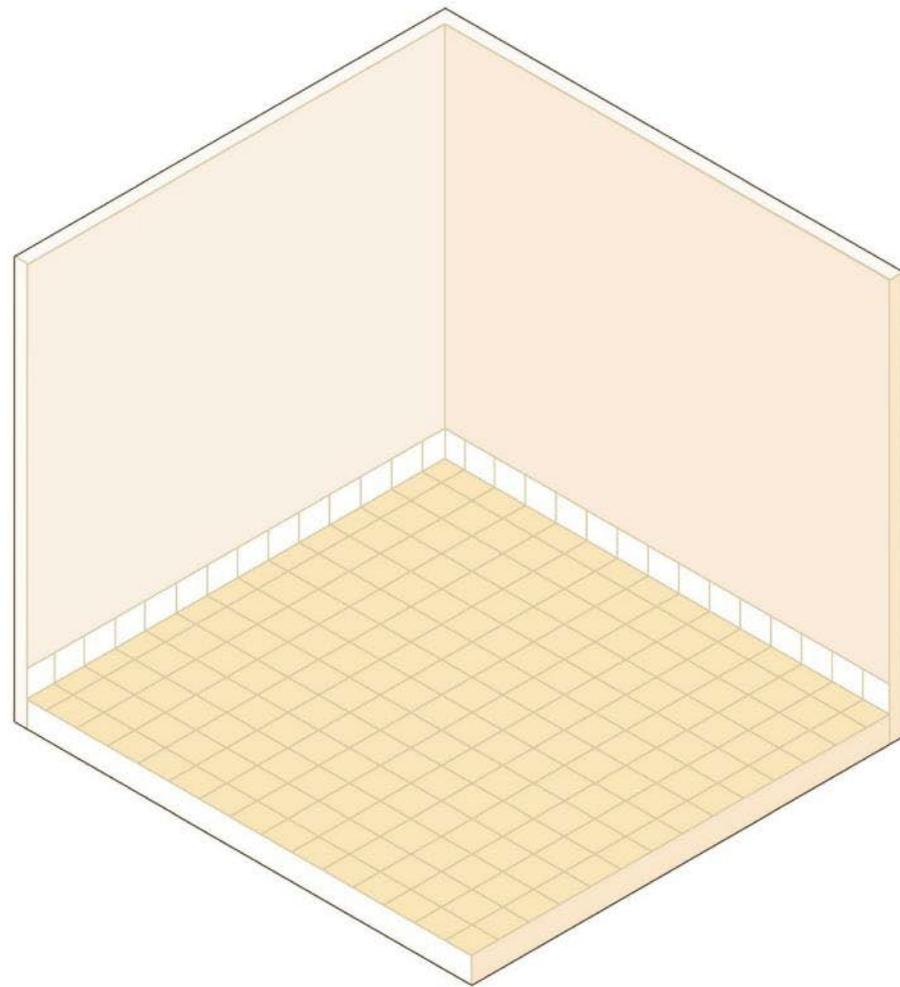
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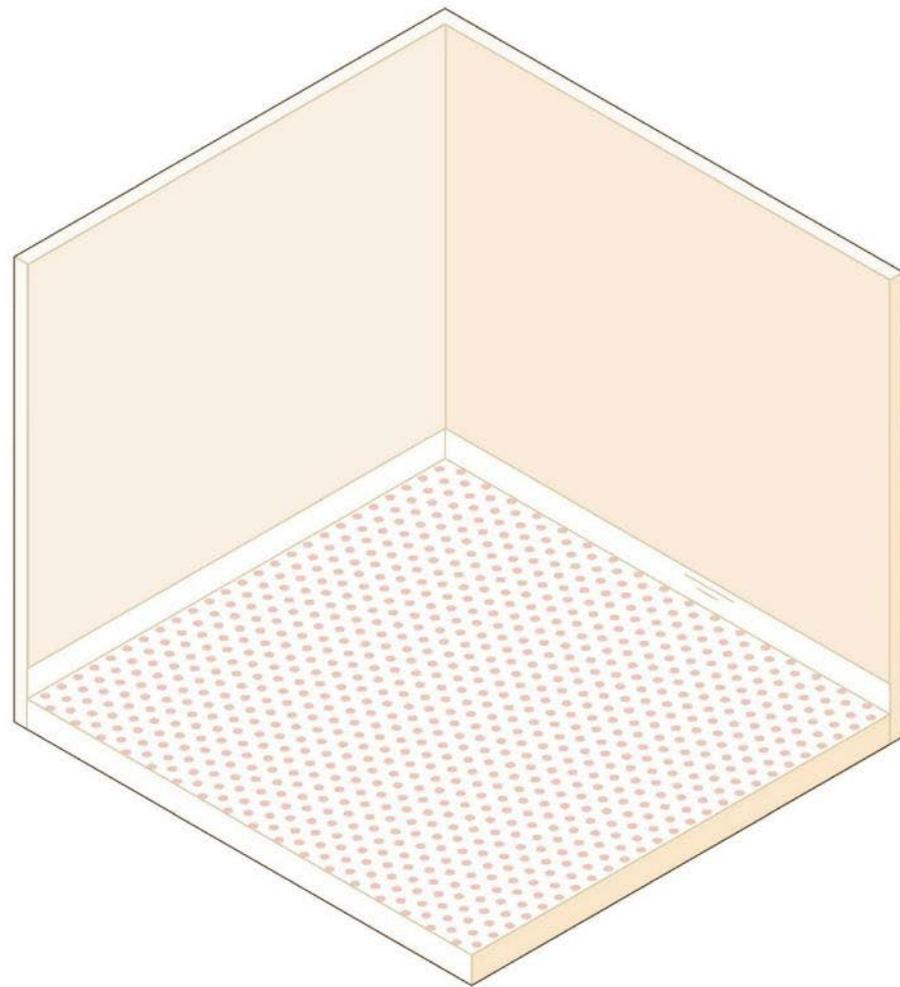
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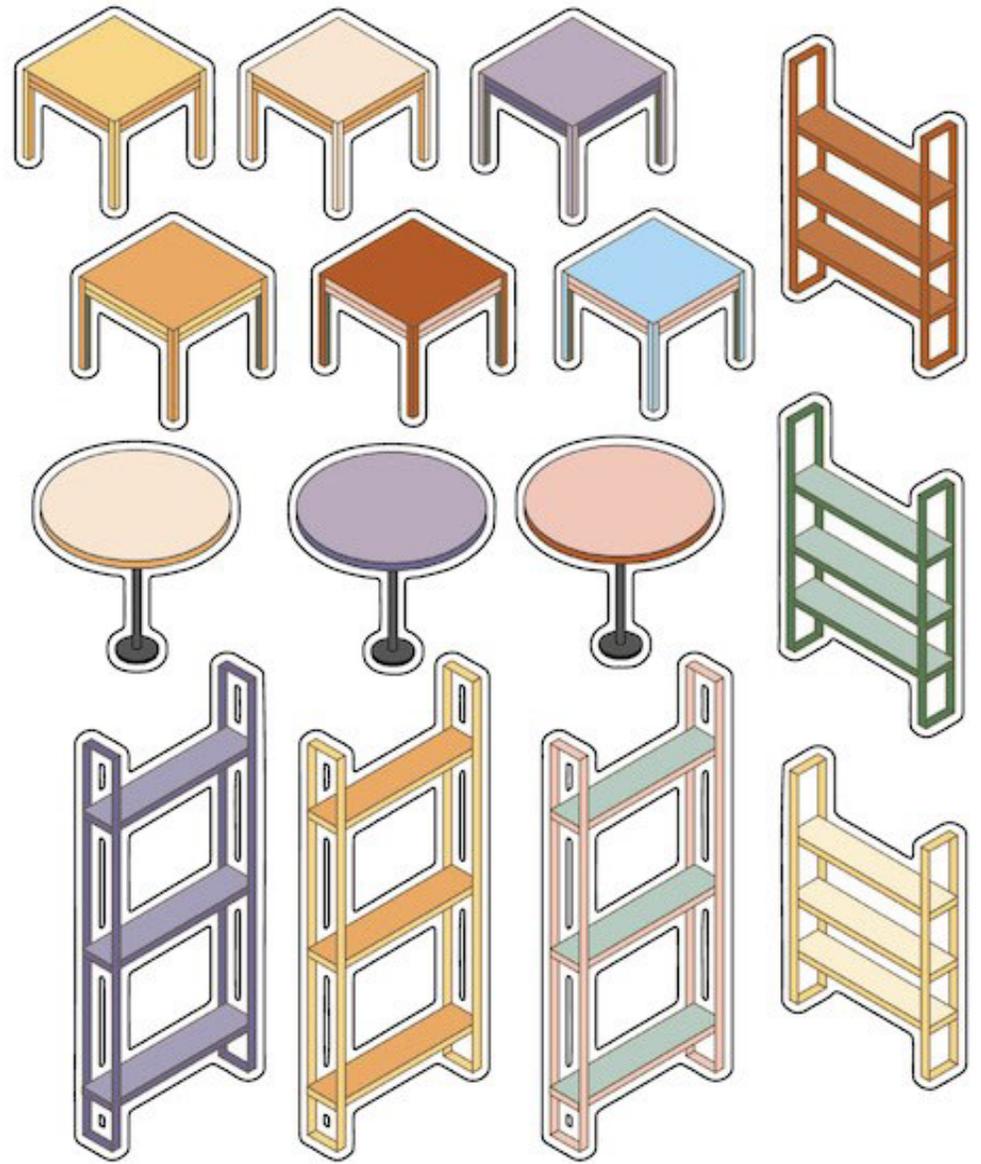
- Welcome to a cosy world of absolute cuteness! Pick an empty space; furnish it, decorate it and fill it with furry little characters until it's a busy little convenience store. Then carry on until you've created your own unique keepsake: there are six to complete in this book!
- Each room set includes dozens of stickers - including furniture, doors and windows, pot plants, pictures and of course many packets of noodles! Combine them to make a scene that's truly unique. With over 700 stickers, this book offers a quiet and creative pastime, providing hours of relaxing fun!

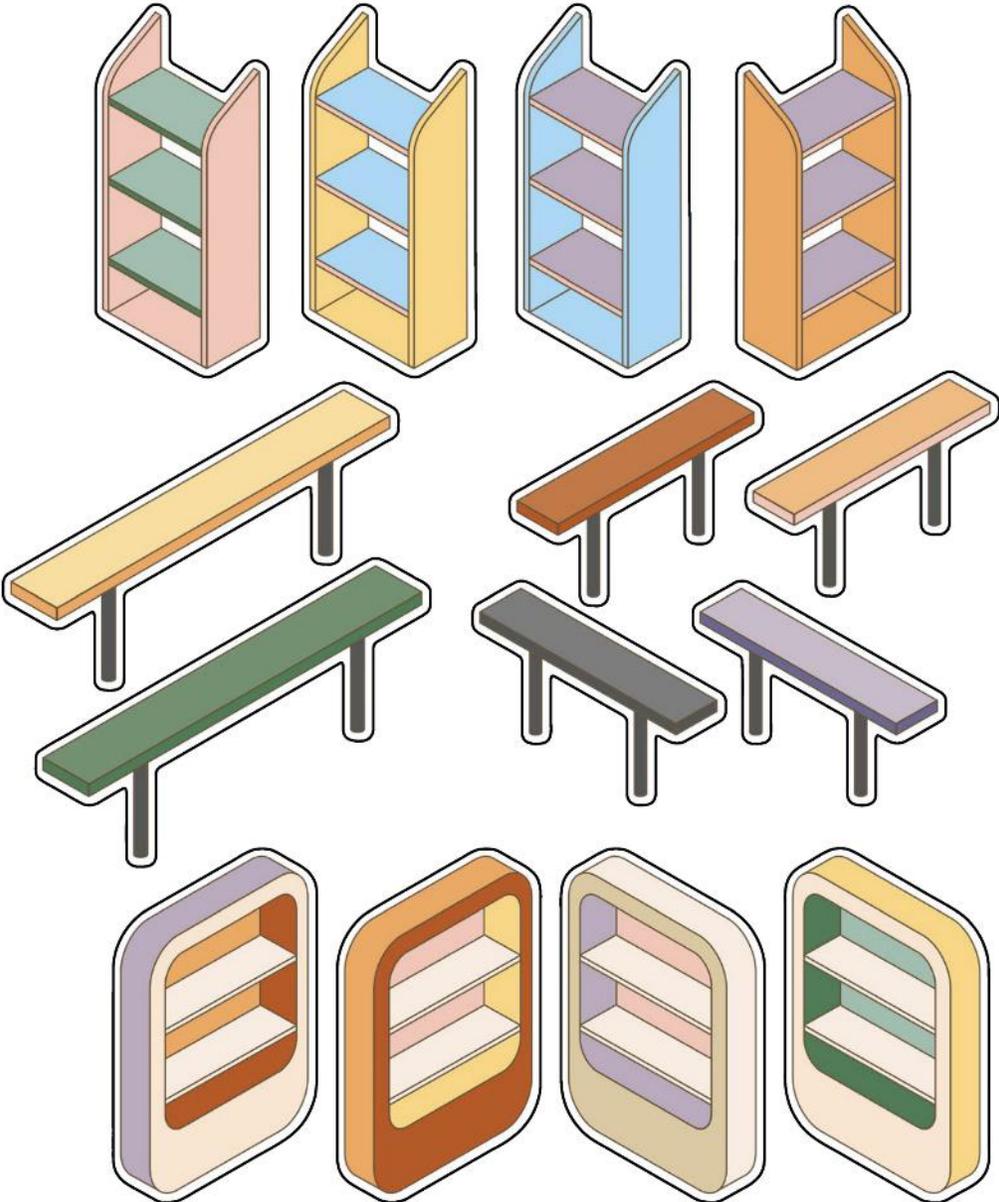
AU \$29.99 | NZ \$34.99  
9781837761401  
52 Pages | Book  
Illustrated in colour  
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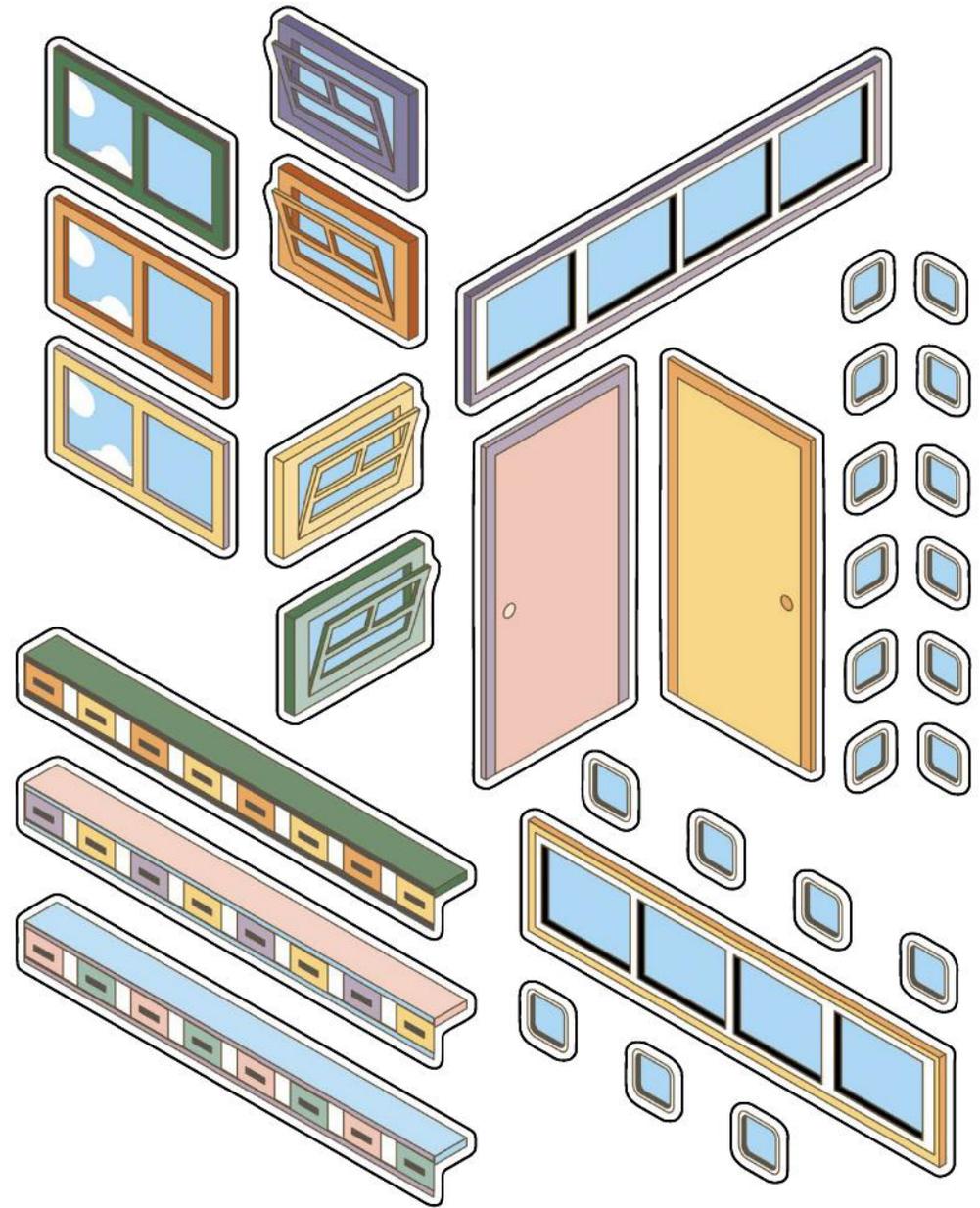














## Cute 'n' Cozy Sticker Therapy: Convenience Stores

OVER 700 REUSABLE STICKERS!

Skittledog

Create the coziest 'konbini' convenience store imaginable, with six room sets and hundreds of stickers...

- Welcome to a cosy world of absolute cuteness! Pick an empty space; furnish it, decorate it and fill it with furry little characters until it's a busy little convenience store. Then carry on until you've created your own unique keepsake: there are six to complete in this book!
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CITIX60  
**Recipes**



**PARIS**

CITIX60  
**Recipes**



**PARIS**

## CITIX60 RECIPES – Paris

PARIS

Victionary

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# Eugénie Beziat

First woman  
executive chef  
(in 68 Years)

Head chef of Ritz  
Paris

Eugénie Béziat, wearing an apron over her chef's whites, steps out of an industrial lift at the Ritz Paris. If you've been a guest at the historic hotel upstairs, sleeping on a pillow stitched with your initials and running baths from a gold tap shaped like a swan, it is not the type of lift you will have seen before. This one drops to a busy, utilitarian corridor two stories beneath street level on the Rue Cambon side of the property, where fruit and vegetables are delivered from the Ritz's kitchen garden located in Saint-Nom-la-Bretèche, just outside of Paris.



## Accents Table Bourse

818 Franklin Ave,  
Brooklyn, NY 11225

Agi's is a breakfast, lunch, dinner and pastry counter offering market driven cuisine with heavy Jewish & Eastern European influence. The food menu stems from the chef's time cooking in North Carolina and New York (the name is his nickname). Agi's boasts dishes such as confit tuna melts, palacsinta (Hungarian crepes), half chicken paprikas and caraway caesars!



Agi's counter



@agiscounter

## L'Altro Frenchie

347 Van Brunt St,  
Brooklyn, NY 11231

The new neighborhood restaurant is meant to feel and taste nostalgic while paying tribute to the "golden era" of New York dining in the early 2000s, per the press release. The food menu stems from the chef's time cooking in North Carolina and New York (the name is his nickname). This means dishes such as gouda pimento with fried saltines, thick tea sandwiches, grilled mutton chops, Carolina rice grits with bottarga, and hot fudge sundaes.



Pitt's

@pitts\_bk

Serves: 1  
Preparation Time: 15 Minutes  
Cook Time: 20 minutes

## Asari Miso Soup

*Japanese Clam Miso Soup*

"This Asari Miso soup contains only a handful of ingredients and yet the broth is ultra-flavorful, thanks to the Asari clams (Manila Clams)."

2 tablespoons extra-virgin olive oil  
1 cup chopped yellow onion  
1 red bell pepper, stemmed, seeded, and diced  
¼ teaspoon sea salt, plus more to taste  
Freshly ground black pepper  
3 garlic cloves, minced  
½ teaspoon smoked paprika  
½ teaspoon ground cumin  
Pinch cayenne pepper, optional  
1 (28-ounce) can crushed tomatoes  
2 tablespoons miso paste\*, see note  
1 cup fresh spinach, chopped  
3 to 5 large eggs  
¼ cup fresh parsley leaves  
1 avocado, sliced

Ask one butcher to bone the chicken and give you the bones. Dice the chicken meat. Put the chicken bones, celery, carrot and whole onion into a pan, pour in 1.5 litres/2¾ pints (6¼ cups) water season with salt and pepper and bring to a boil.

Lower the heat and simmer for 30 minutes. Strain the stock and pour 500 ml/18 fl oz (2¼ cups) (2¼ cups) into a clean pan. Return this to the heat and bring to simmering point. Melt 65g/2¼ oz (5 tablespoons) of the butter in another pan.

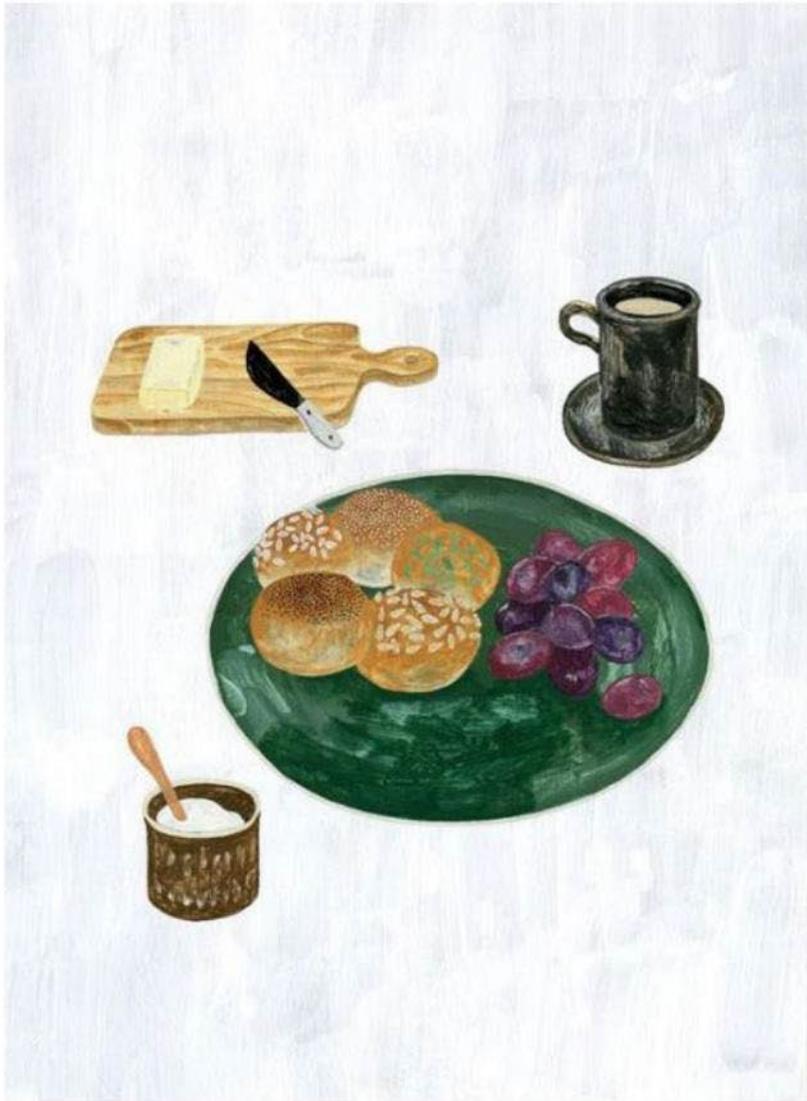
Add the chopped onion and the chicken meat and cook over low heat, stirring frequently, for about 10 minutes, until lightly browned. Season with salt and pepper and pour in the wine. Simmer for 12-15 minutes, until the liquid has evaporated. Stir in the rice and cook, stirring constantly, for about 2 minutes, until translucent.

Add a ladleful of the stock and cook, stirring constantly, until all the liquid has been absorbed. Continue adding the stock, a ladleful at a time stirring constantly. Do not add more stock until the previous addition has been absorbed.

When all the stock has been absorbed and the risotto is creamy - this will take about 20 minutes - remove the pan from the heat and stir in the remaining butter and the Parmesan

Cover and let stand for a few minutes before serving





Serves: 1  
Preparation Time: 20 Minutes  
Cook Time: 15 minutes

## Nikujaga

*Japanese Meat & Potato Stew*

"An iconic dish, frequently cooked in typical Japanese households consisting of sliced beef, onion, potatoes boiled in a sweet dashi broth."

360g beef (thinly sliced if possible from the butcher or slice your own)  
1 onion  
500g potatoes  
2 carrots  
10 mange tout beans  
200g Yutaka Organic Konjac noodle  
1 tbsp sunflower oil  
300ml dashi or water  
3 tbsp Yutaka Cooking Sake  
2 tbsp brown sugar  
3 tbsp Yutaka Mirin  
7 tbsp Yutaka Reduced Salt Soy Sauce or  
5 tbsp tamari soy sauce

First make a starter dough. Whisk the yeast into 50g of the water until completely dissolved. Add the salt, 25g of the all-purpose (plain) flour, and 50g of the cake (superfine plain) flour. Place in a mixer and knead with a dough hook for approximately 4 minutes, until a dough forms.

Knead with your hands until smooth.

Place in a bowl, cover, and leave in a warm spot to rise until doubled in size, approximately 2 hours.

When the starter dough is ready, place the remaining flours in a mixer, add 5g of the risen dough and the potassium solution and mix with a dough hook until evenly incorporated, approximately 5 minutes. Feed the dough through an electric sheeter about 20 times, until smooth and elastic. Wrap in plastic wrap (clingfilm) and allow to rest for 30 minutes.

Cut the dough sheets into 4.5-g pieces and form into thin, circular wrappers using an electric sheeter or a small rolling pin.

To make the filling, bring the consommé to a boil. Whisk in the soy essence and gelatin. Allow to cool in the refrigerator until set. Chop finely.

Purée the lobster meat with the coral and salt until smooth. Combine with the clarified butter, scallion (spring onion), and ginger. Add 380g of the chopped gel and mix until evenly incorporated. Work quickly to prevent the gel and butter melting.

Divide the mixture into pieces weighing 15.6-15.9g and roll them into balls.

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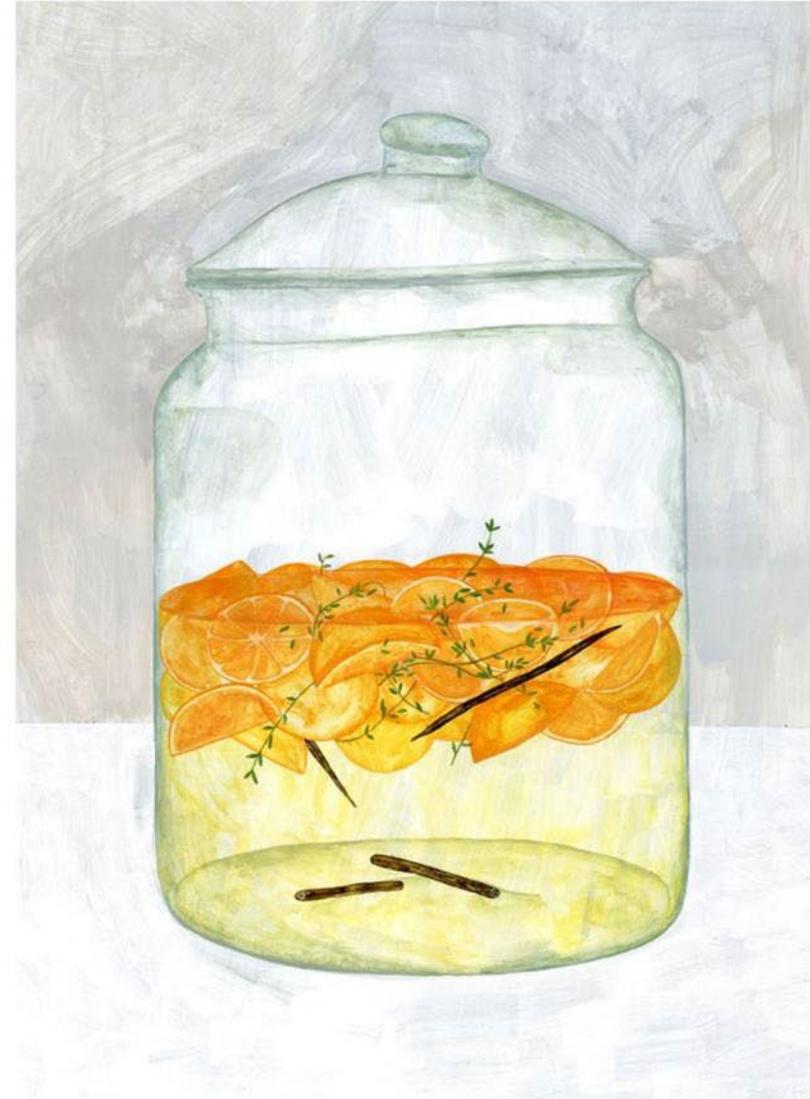
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CITIX60  
**Recipes**



**PARIS**

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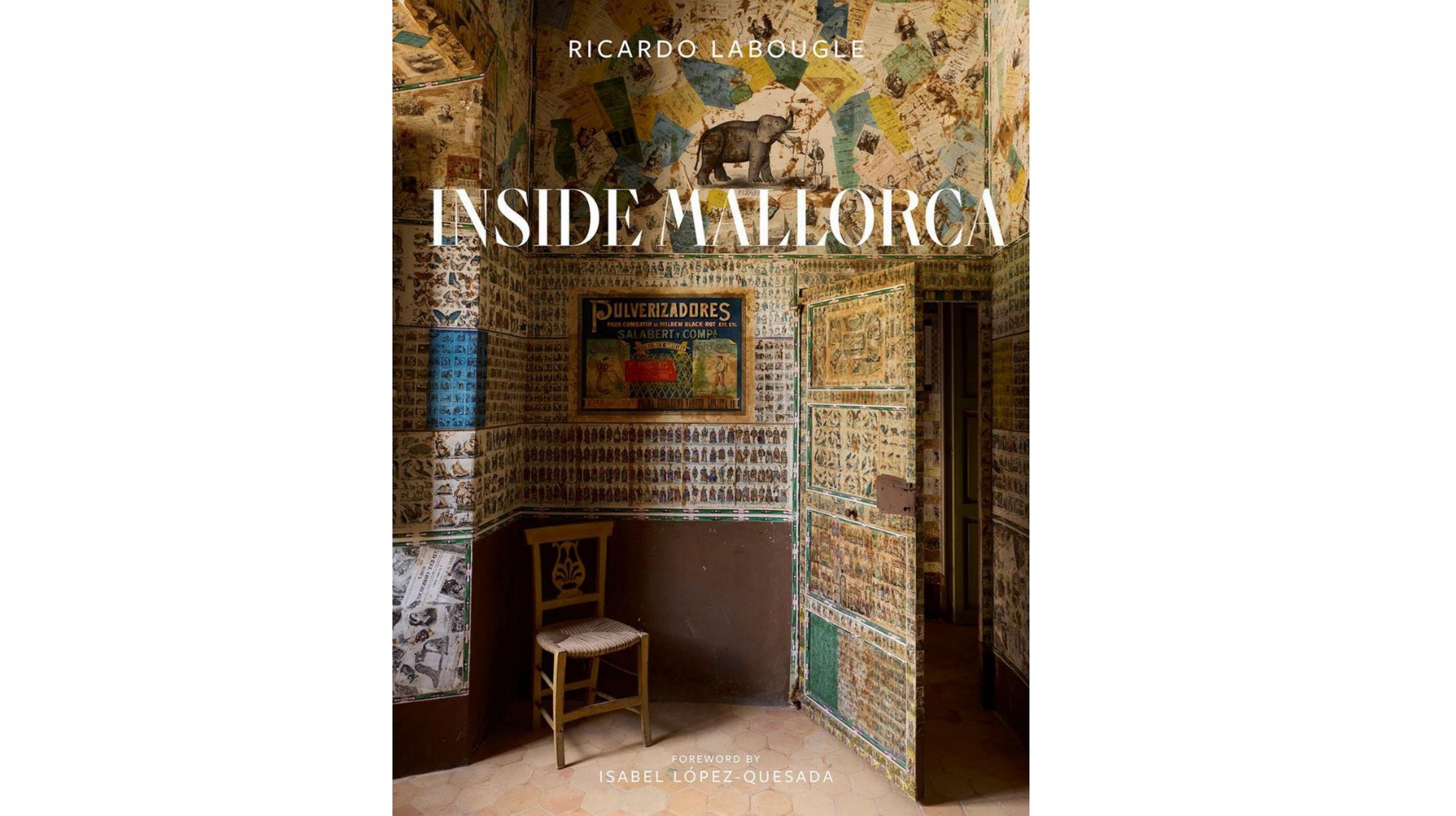
PARIS

Victionary

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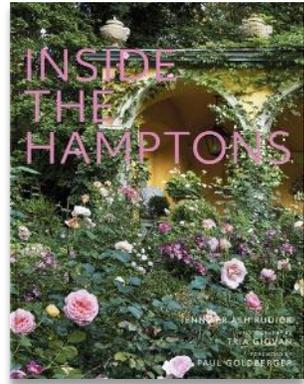
A photograph of a room with walls covered in newspaper clippings and a large elephant illustration on the ceiling. The room is filled with various papers, including a large advertisement for 'PULVERIZADORES' by 'SALABERT Y COMPA' and a smaller one for 'LOS GRANDES DE LA'. A wooden chair with a wicker seat is in the foreground. The floor is made of terracotta tiles. The overall atmosphere is one of a cluttered, historical or archival space.

RICARDO LABOUGLE

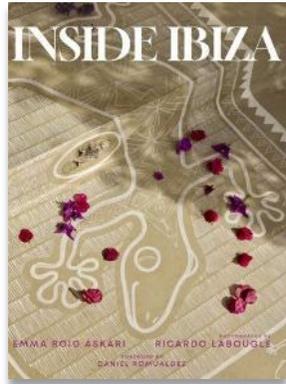
# INSIDE MALLORCA

FOREWORD BY  
ISABEL LÓPEZ-QUESADA

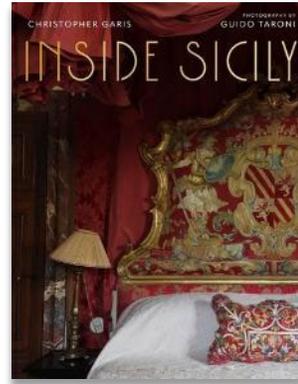
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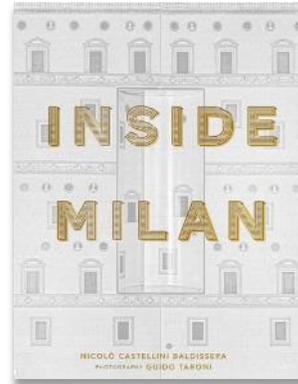
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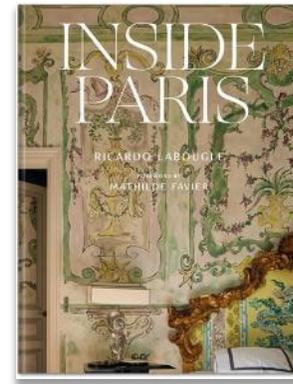
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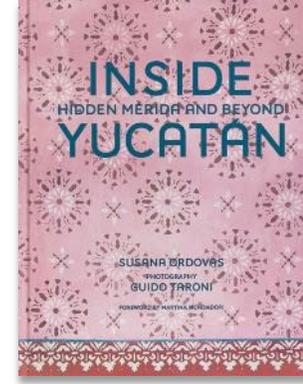
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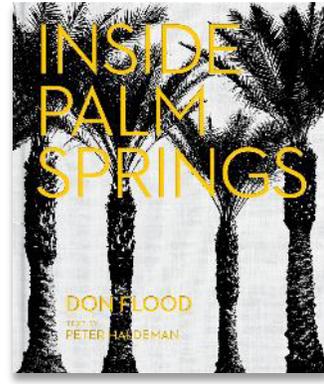
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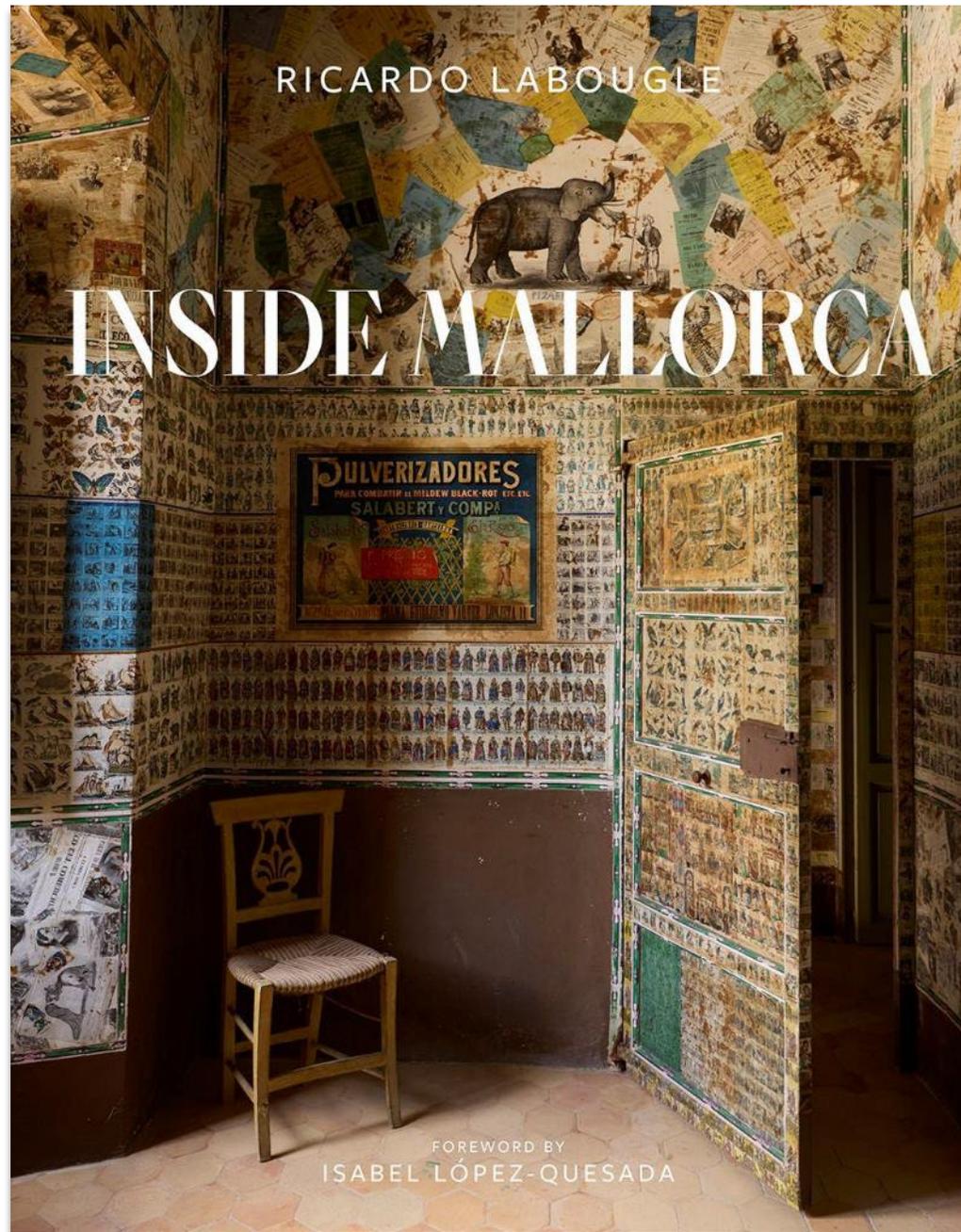
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# Inside Mallorca

Ricardo Labougle

This sun-soaked celebration of design, lifestyle, and effortless Mediterranean charm presents an exclusive look at the beautiful, incredibly varied homes of interior and fashion designers, artists, and influencers living on the glorious island of Mallorca.

- Step inside captivating homes on one of the Mediterranean's most beloved destinations: Mallorca - the Spanish island famed for its dreamy beaches, charming medieval villages, and great natural beauty. From reclaimed farmhouses and seaside villas to contemporary residences, this gorgeous island has it all.
- In *Inside Mallorca*, distinguished photographer Ricardo Labougle presents an exclusive glimpse into 17 private residences designed by A-list architects and designers - among them John Pawson and Claudio Silvestrin, Francisco Javier Sáenz de Oíza, Luis Laplace, Isabel López-Quesada, and Michael S. Smith - as well as artists and fashion designers who have made the island their creative haven.
- With previously unseen interiors to discover and profiles of each of the homeowners, this magnificent volume captures the laid-back rhythm and breathtaking scenery of Mallorca and offers an insider's view into how these creatives live and work, with observations that are unique to these individuals alone.

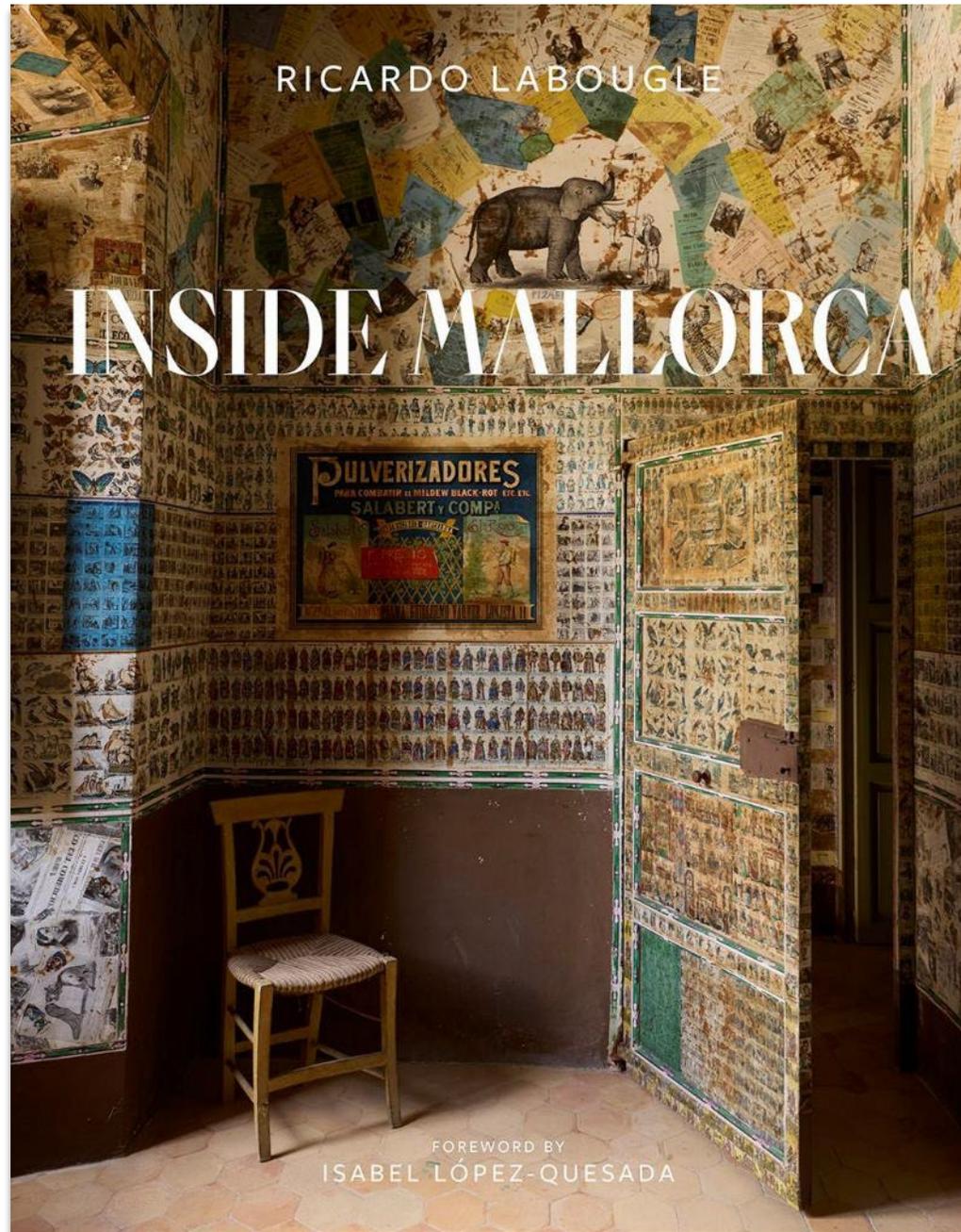
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The Vendome Press











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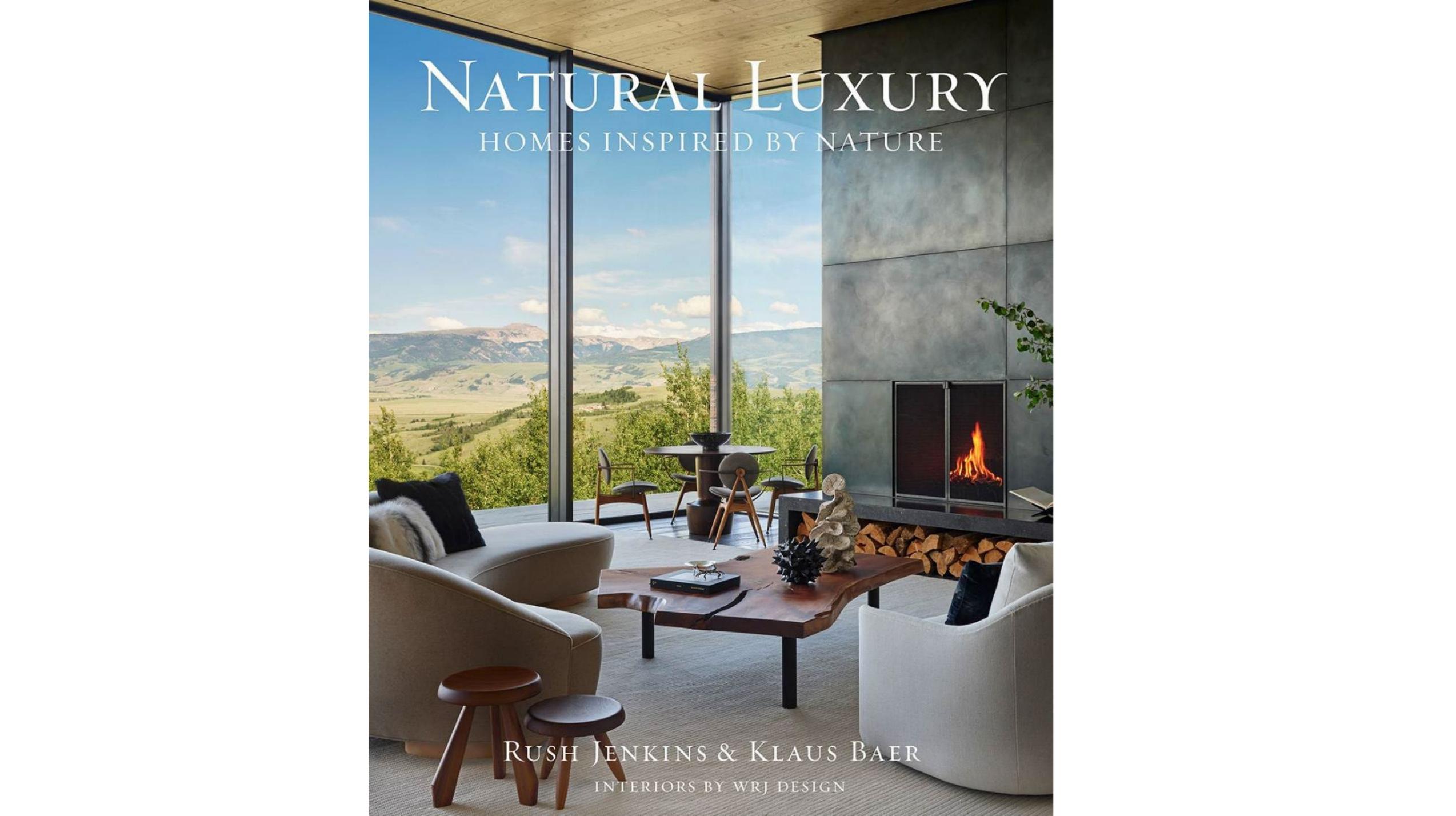
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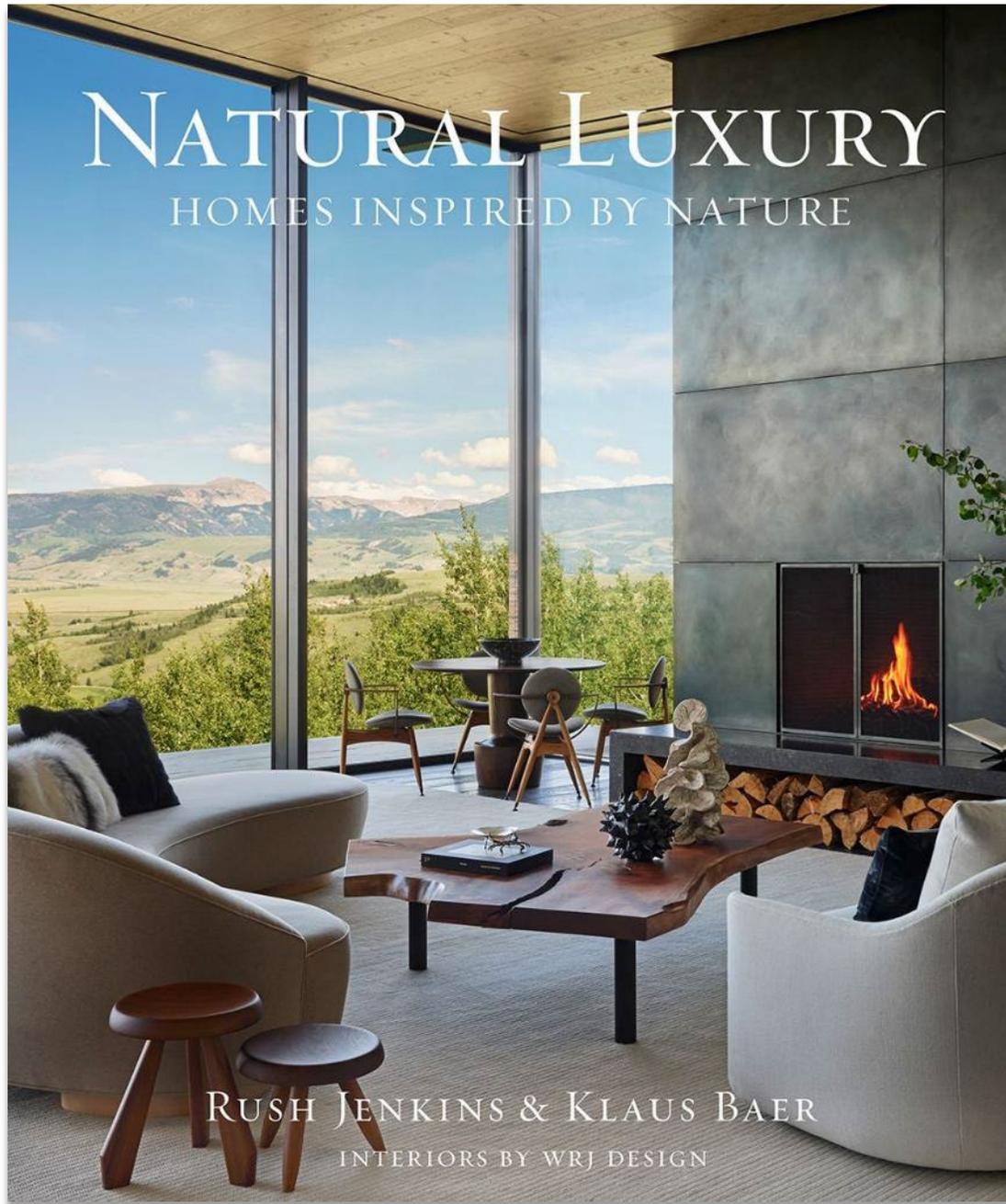
The Vendome Press

A modern living room with a large window overlooking a mountain landscape. The room features a fireplace with a fire, a wooden coffee table, and contemporary furniture. The text "NATURAL LUXURY" is overlaid in a large, white, serif font, with "HOMES INSPIRED BY NATURE" in a smaller, white, serif font below it.

# NATURAL LUXURY

HOMES INSPIRED BY NATURE

RUSH JENKINS & KLAUS BAER  
INTERIORS BY WRJ DESIGN



## Natural Luxury

Rush Jenkins and Klaus Baer

The latest projects by WRJ, the premier interior design firm in the American Mountain West, renowned for creating unique and beautiful retreats in harmony with their spectacular surroundings

- As beautifully shown in their first book, *Natural Elegance*, the cofounders of WRJ Design, Rush Jenkins and Klaus Baer, have a singular approach to mountain living. They are renowned for incorporating clean-lined, contemporary design into envelopes of rugged stone and natural wood.
- Now, in their second book, they lift this combination of the bespoke and the wild to new heights.
- It features 10 of their most recent projects, in such idyllic locales as Jackson Hole, Wyoming, Deer Valley, Utah, and Sun Valley, Idaho, including a rustic log cabin nestled near a stream, a modern compound overlooking the Tetons, and even a sophisticated pied-à-terre in Manhattan. Each project illustrates WRJ's signature blend of luxury, elegance, and deference to the surrounding environment.
- With breathtaking photography by acclaimed photographers Roger Davies, Matthew Millman and Eric Piasecki, and an inspiring, informative text written with *Architectural Digest* contributing editor David Foxley, *Natural Luxury* is a must-have for design and nature lovers alike.

AU \$145.00 | NZ \$160.00  
9780865654501  
288 Pages | Hardcover  
200 Illustration(s)  
305 mm x 250 mm  
The Vendome Press

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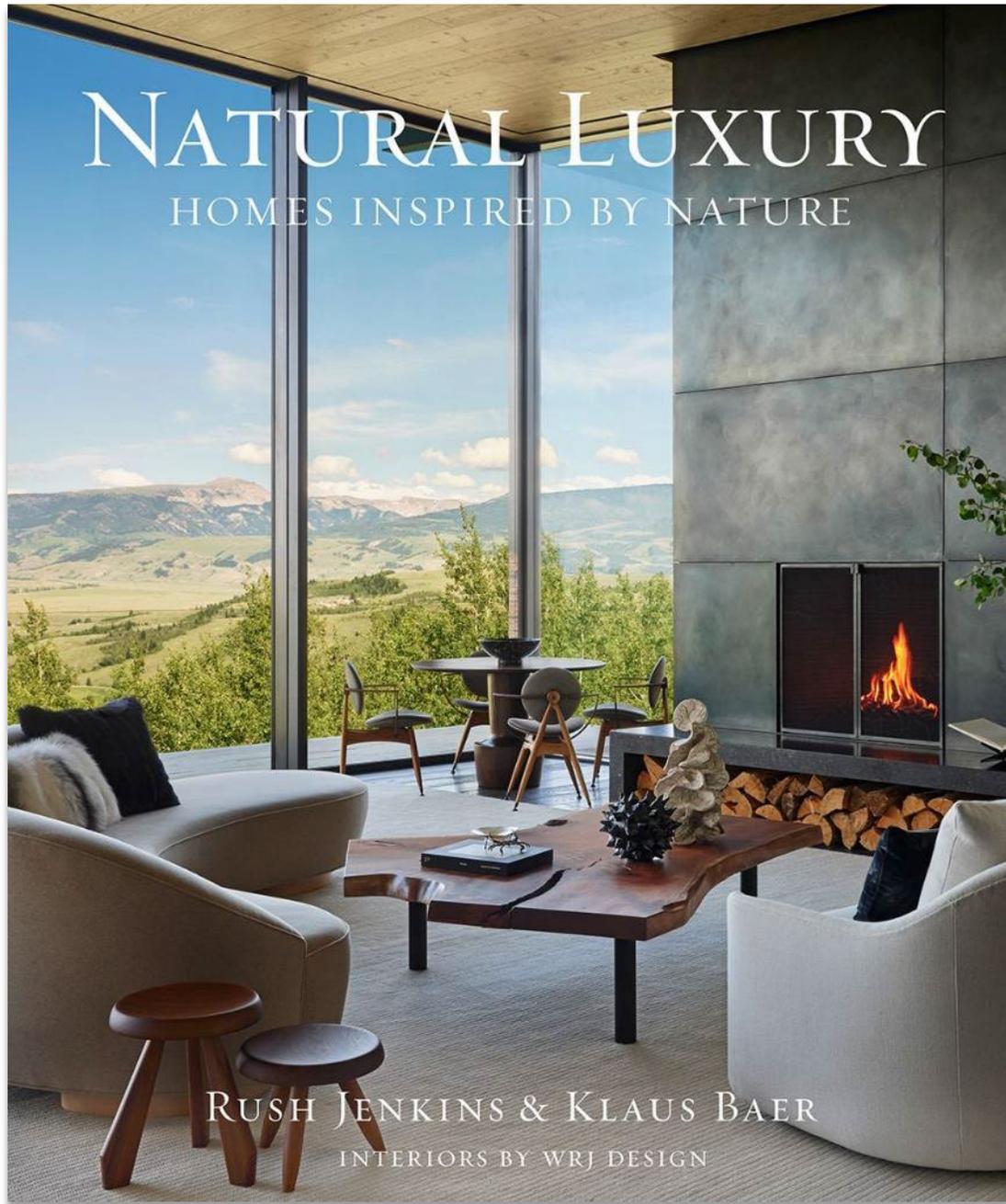






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Rush Jenkins and Klaus Baer

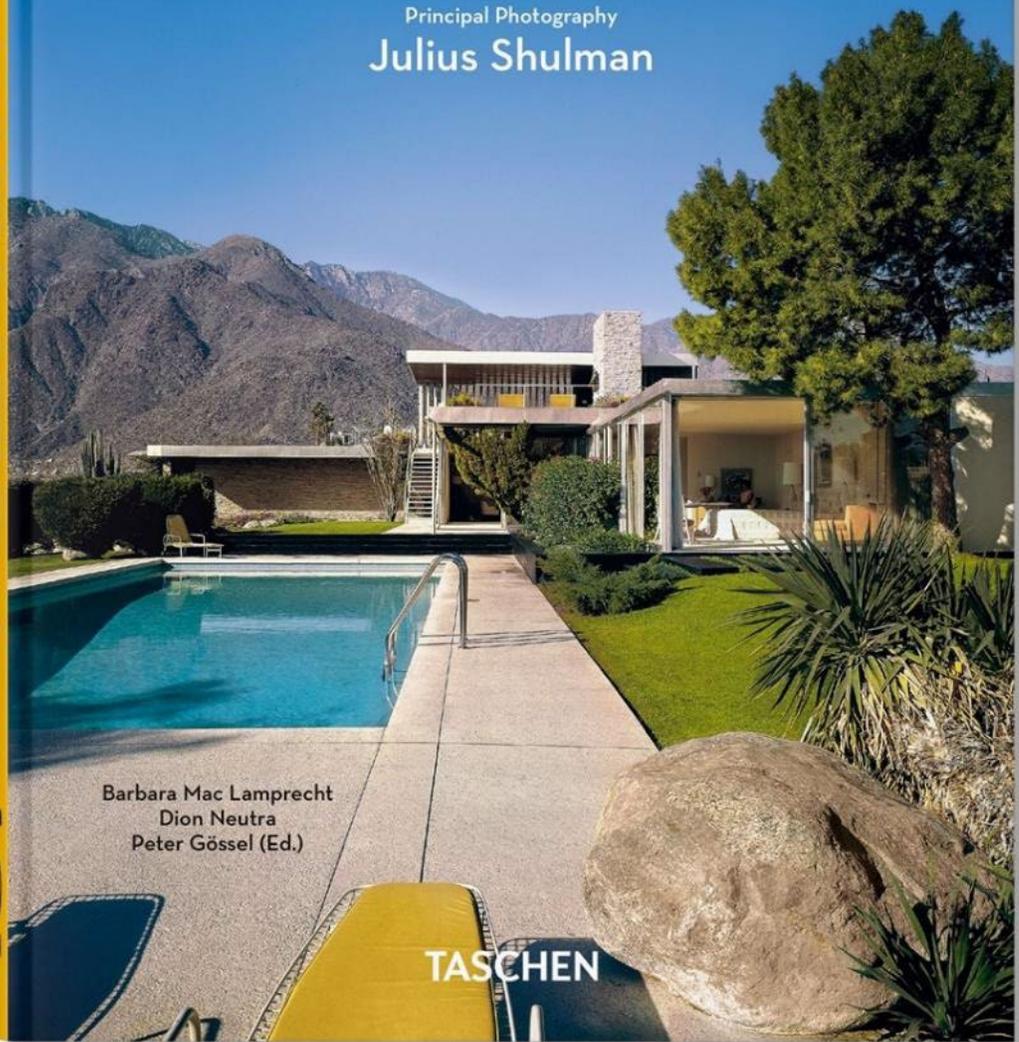
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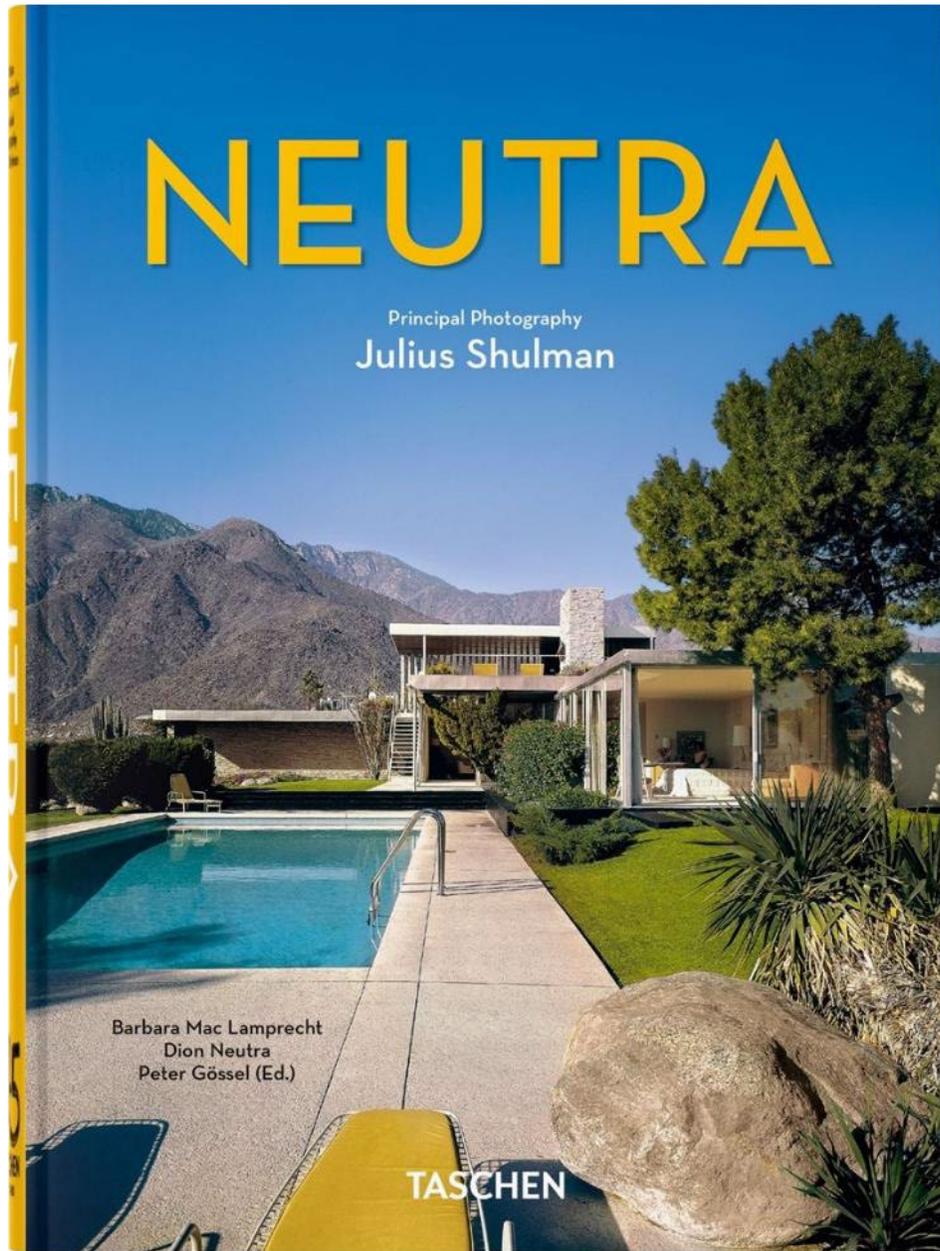
# NEUTRA

Principal Photography  
Julius Shulman



Barbara Mac Lamprecht  
Dion Neutra  
Peter Gössel (Ed.)

TASCHEN



## Neutra. 45th Ed.

Barbara Lamprecht

Originally from Vienna, Richard Neutra came to America early in his career, settling in California. His influence on postwar architecture is undisputed, the sunny climate and rich landscape being particularly suited to his cool, sleek modern style.

- Neutra had a keen appreciation for the relationship between people and nature; his trademark plate glass walls and ceilings which turn into deep overhangs have the effect of connecting the indoors with the outdoors. His ability to incorporate technology, aesthetics, science, and nature into his designs brought him to the forefront of Modernist architecture.
- In this volume, more than 100 of Neutra's works (private homes, schools, and public buildings) are gathered together, illustrated by hundreds of photographs, including those of Julius Shulman and other prominent photographers.

AU \$54.99 | NZ \$59.99

9783754400043

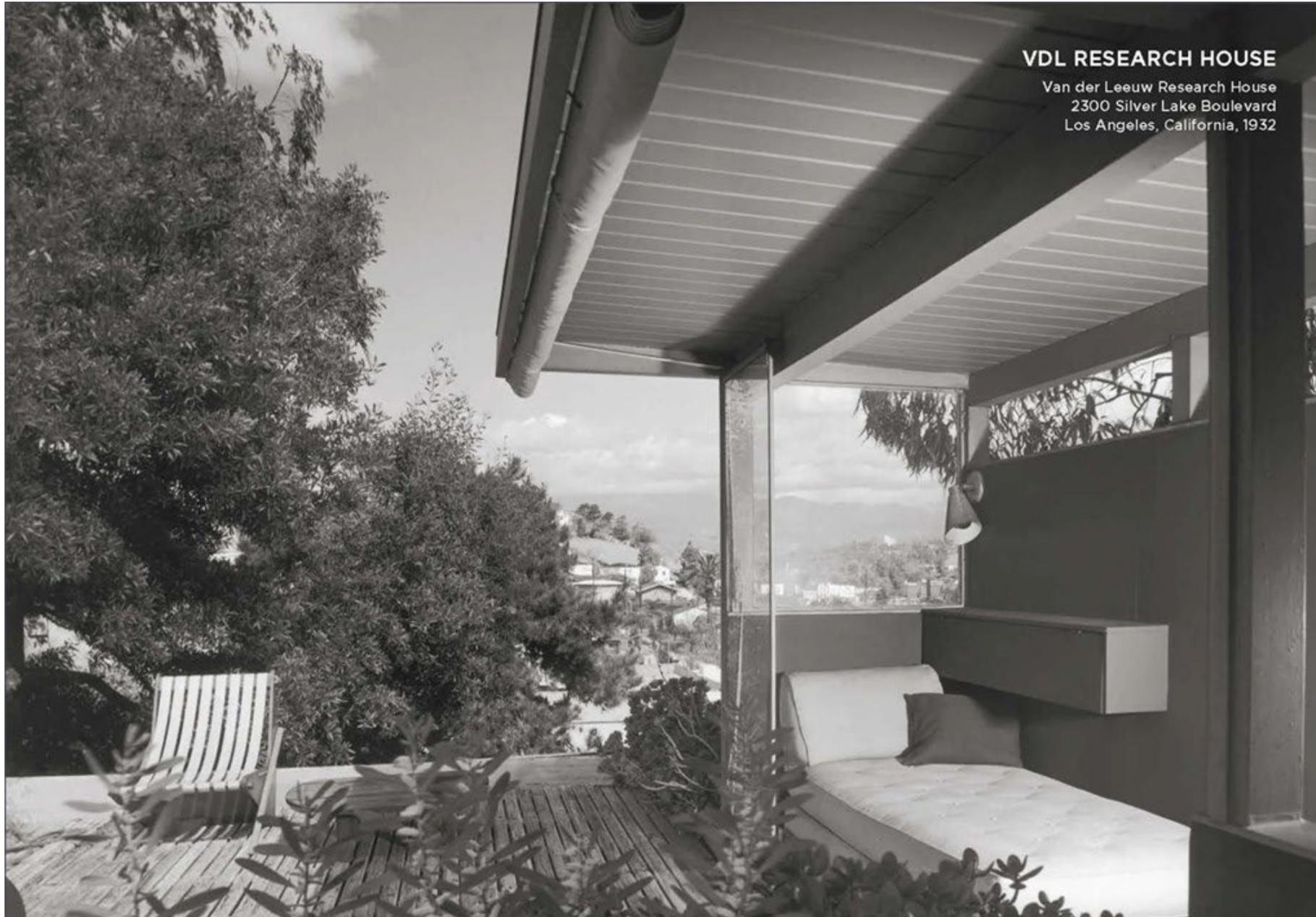
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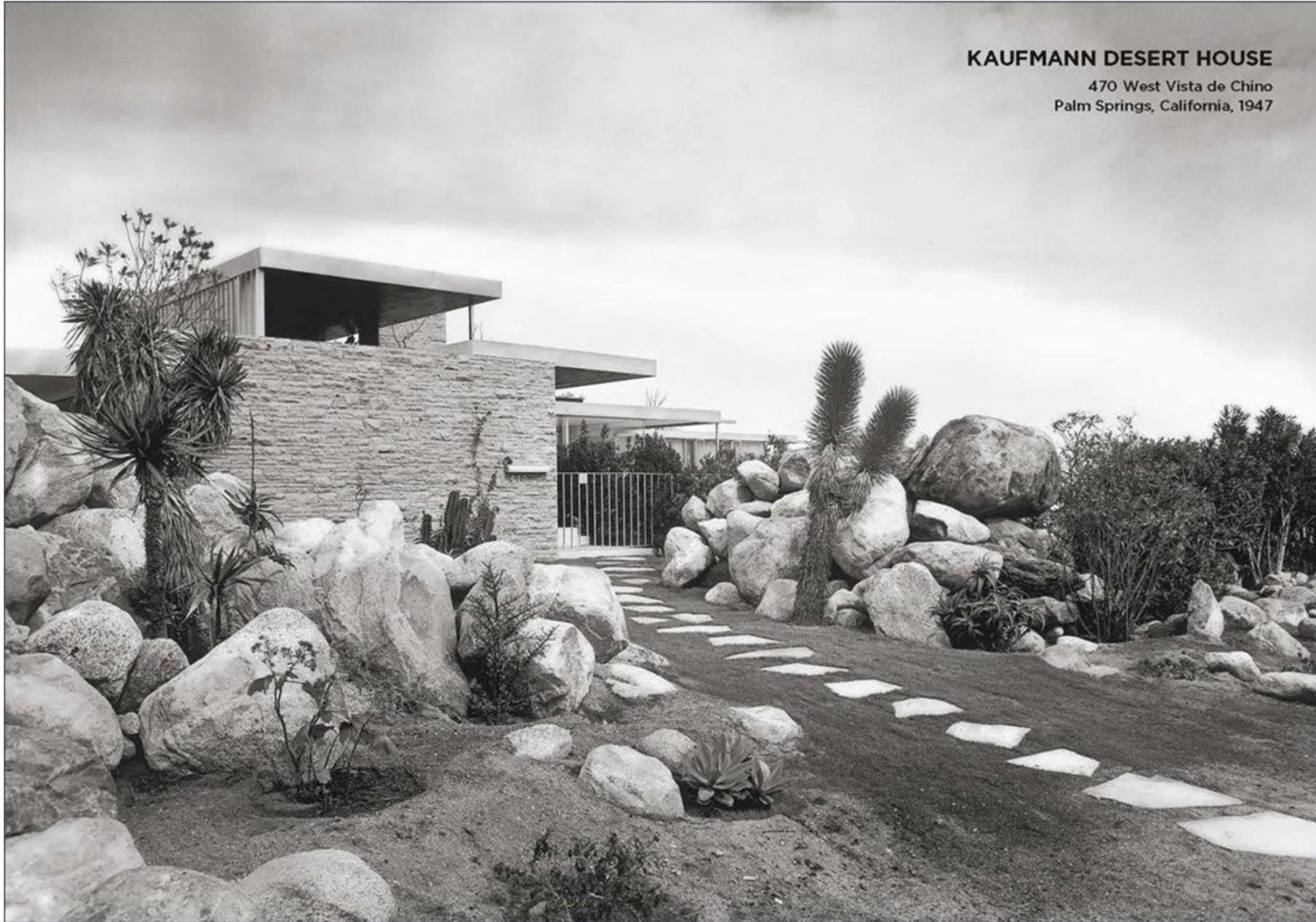
**VDL RESEARCH HOUSE**

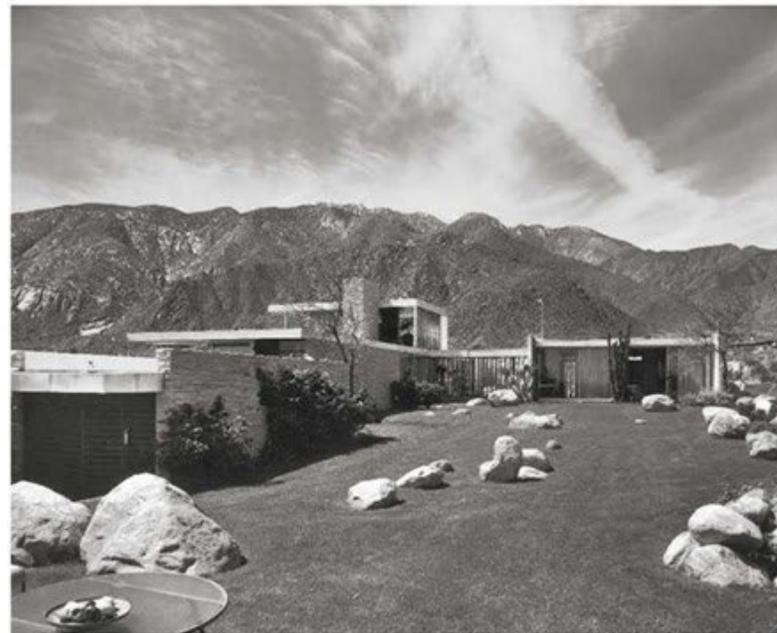
Van der Leeuw Research House  
2300 Silver Lake Boulevard  
Los Angeles, California, 1932



**KAUFMANN DESERT HOUSE**

470 West Vista de Chino  
Palm Springs, California, 1947





Opposite: The pivoting aluminum louvers tempered the dust from the northwest winds. From left to right, the guest wing (closed panels), the "gloriette" (open panels), and the garage. View facing southeast

Above: The grass, improbable in such a harsh climate, is adorned by carefully placed boulders, part of the "endowment" of Little Tuscany, renowned for its boulders. View facing west toward San Jacinto.



This shallow rectangle, a solid spine dug into the slope to the southeast, unfolds and opens into a taut De Stijl essay on point, line and plane, rendered in wood and glass, on its "street" façade. One enters the zigzag path to the entry, thick with trees and plants next to a dark, languid pool. One is deep in a forest in the middle of Los Angeles and a stone's throw from the "rolling traffic" of busy Silver Lake Boulevard.

The Reunion and Dion Neutra House, earlier known as the Earl Street Reunion House, is a pivotal member of the Silver Lake Colony, which Neutra called a "postured grouping, meaning the grouping of a team in cooperative action, where each individual posture complements the others and no soulless, mere side-by-side prevails." It is also the most private, in contrast to its neighbors

which are far more engaged with the surrounding cityscape. The building was built "on spec" with a hypothetical client: grandparents whose hospitality fostered all kinds of reunions. One goal was to arrange spaces in such a way as to afford privacy for both primary residents as well as their visitors, so that the master bedroom is at the north end of the house while children and guests are near the kitchen and garage. Another goal was to create ways to keep a relaxed eye on the children, thus, a patio/yard flanks both the dining room and the breakfast nook, confirming the kitchen's role as "command central." Dion Neutra, project architect of the house and long-time owner, remodeled the original 1,620 square feet in 1966 and added a 640-square-foot one-bedroom apartment over the garage two years

#### REUNION AND DION NEUTRA HOUSE

later. "I remember prices of around \$12/15 square feet in the 1950s for the average house; I would guess the budget for our house would be in the \$20-22K range."

No element is unimportant to the overall gestalt: even the gutter reaching beyond the fascia plays a critical role in the composition – as well as ensuring water runoff occurs well away from the building envelope. Much of the De Stijl quality here is due to the dual orientation of the

"spider-leg outrigging," first employed in houses such as the Nesbitt House (1942), used as tools to extend planes and stretch space into the landscape. In a 1968 letter to Richard and Raymond Neutra, Dion Neutra noted that this was an example of Neutra's "sudden touch of originality or genius which would give rise to the spider leg rather than the old mitered beam [a beam cut at a 40-degree angle to meet another perpendicular beam] that had been used so far."

Opposite: Dion Neutra added the mirror above the bookshelf, elongating the space. The fireplace of golden Roman brick anchors the living room. View facing north.

Below: The unusual ceiling of overlapping Douglas fir planks extends outdoors. One of three such known designs, it may be the last extant example in the Neutra canon. View facing southwest.





Without question this hilltop house enjoys one of the best sites and the most spectacular views in Los Angeles. Built for a poet and an artist, the beautiful Josephine (once married to Gregory Ain, whom she met at Galka Scheyer's Neutra house) and Robert Chuey, the home was an intellectual and cultural gathering place for years. Here nature runs everywhere, surrounding the 1,896-square-foot house with lemon, olive, flowering apple and orange trees, narcissus, lilac, eucalyptus and cypress trees. The house was blessed, in a sense, by the names involved: Walter Johnson, who, like Red Marsh, was a general contractor who worked on many Neutra houses; the gifted and patient project architect John Blanton; Jocelyn Domela, a landscape architect whose name frequently comes up on Neutra projects. While the letters between the Chueys and Neutra reveal a passionate zeal for their house and for Neutra's genius, like most of

his clients they too learned how to read drawings and to analyze their site, so that a great deal of time was spent determining the precise orientation of the house. The studio is a spectacular space. It maintains the same ceiling height as the living room but steps down create a ten-foot-high room with glazing on two sides; casement windows for circulation float in larger panes of fixed glass. "Both my husband and I are allergic to low ceilings covering a broad expanse of space, especially as one is more aware of ceiling heights when one is almost continually standing at the easel," she wrote to Neutra, who often dropped by unexpectedly to see his work and how his clients were using their space. He once implored her, through a late night telephone call from Dione, to let him sleep on the terrace one night to soothe his anxieties. Including the land, the project cost about \$50,000.

Opposite: The famous nighttime Shulman photograph of the dramatic spider leg amidst the two

stepped reflecting pools, elongating space and cooling the house. Both have been filled in. View facing west.



## TECHNOLOGICAL INVESTIGATIONS



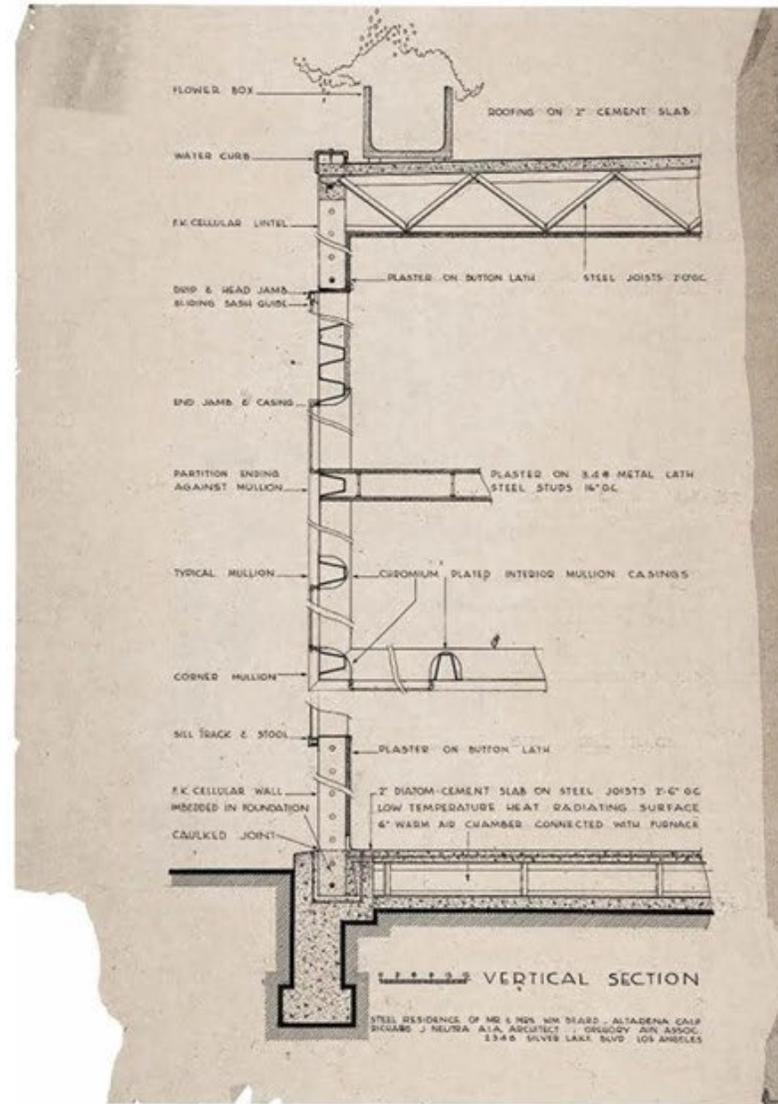
In his 1930 book *Amerika: Die Stilbildung des neuen Bauens in den Vereinigten Staaten* Neutra labels one structure that to him represents the promise of American technology. It is not a steel skyscraper or a Frank Lloyd Wright house or a grain silo. It is the circus tent, and it fitted all his requirements for lightness in construction: "In North America, one can view the gigantic tent of the multiple ring circus of Barnum and Ringling Brothers around the middle of the 19th century as America's most characteristic architectural production. Developed for erection, dismantling, and rail transport almost in the span of hours,

in whose framework are arranged stairs, folding seats for many thousand spectators as well as electric and water installations ... [the way that] the constructive members, such as covers and ropes, function only as mere tensile stresses, and therefore are of minimal dimensions, imparts to the tent also in other ways prototypes for our era which views lightness of construction as an architectural duty and dear to its heart ..."

Above: Circus tent, sketch, Aspen, Colorado, 1952

Opposite: Beard House, 1935, a vertical section shows a hollow steel wall that allowed hot air to rise and escape, cooling the interior.

## TECHNOLOGICAL INVESTIGATIONS



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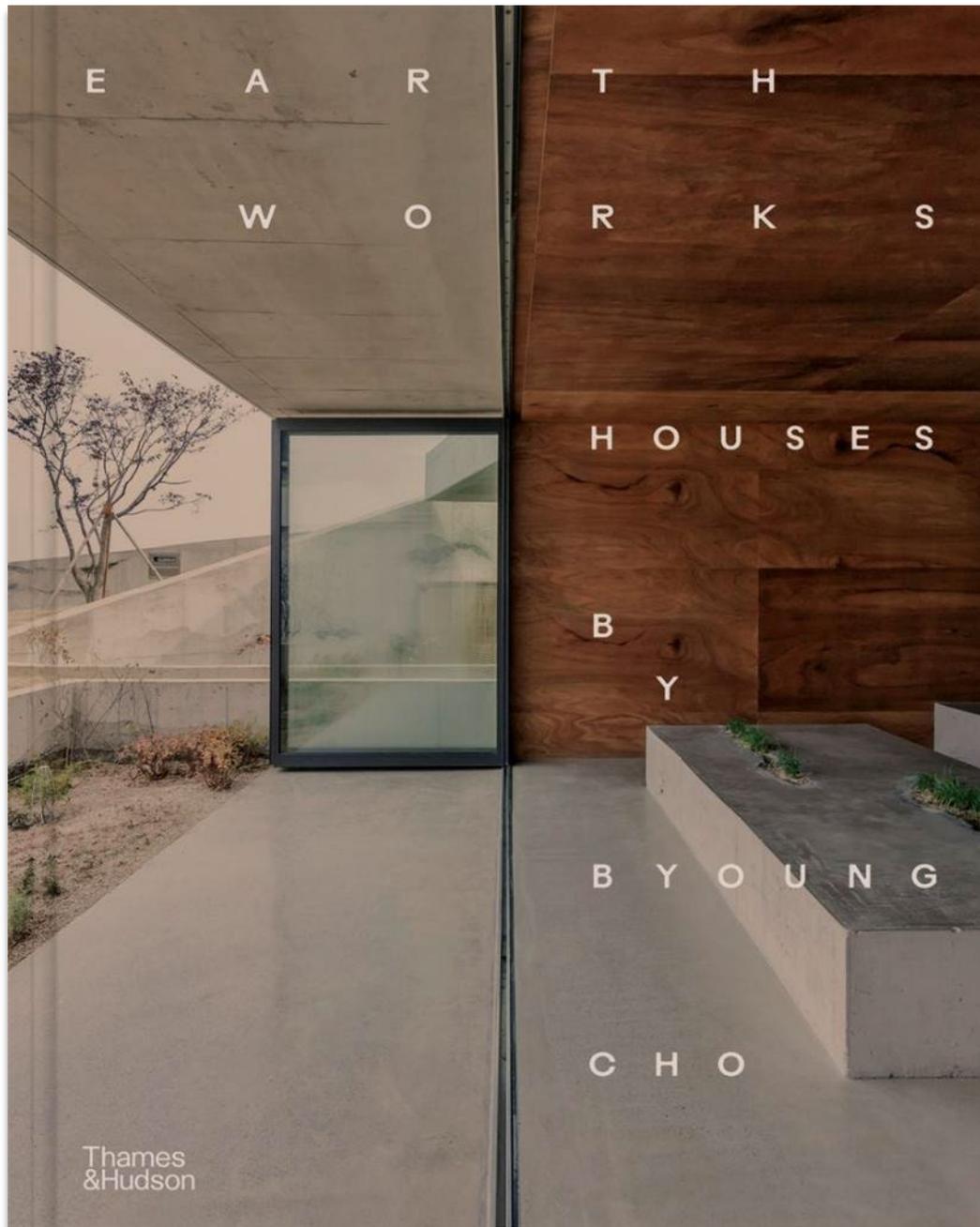
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# Earth Works

HOUSES BY BYOUNG CHO

Byoung Cho

A new monograph on Korea's most important architect, offering an exclusive look at his rarely published houses.

- Offers a unique glimpse into the residential buildings of one of Korea's most influential architects. This visually stunning monograph combines photography, plans, drawings, paintings and models to provide an exclusive overview of this rarely published aspect of Byoung's work.
- Focused entirely around fifteen private and rarely seen residences, the book takes as its starting point some of his earliest projects - Concrete Box House (2004) and Earth House (2009) - which explore the emotional impact of place through low-intervention and minimalist rural structures.
- At its core, this book aims to intertwine the theoretical underpinnings of land architecture with practical project descriptions, creating a holistic narrative that bridges the conceptual and the concrete.
- It also explores Korean architecture's enduring concern with establishing a relationship with the land, something which is rooted in the country's distinct terrain and cultural foundations. A number of insightful texts by Byoung complement this elegant and poetic survey, exploring his architectural influences alongside the ideas of experience, perception and the Korean concepts of mak and bium (imperfection and emptiness).

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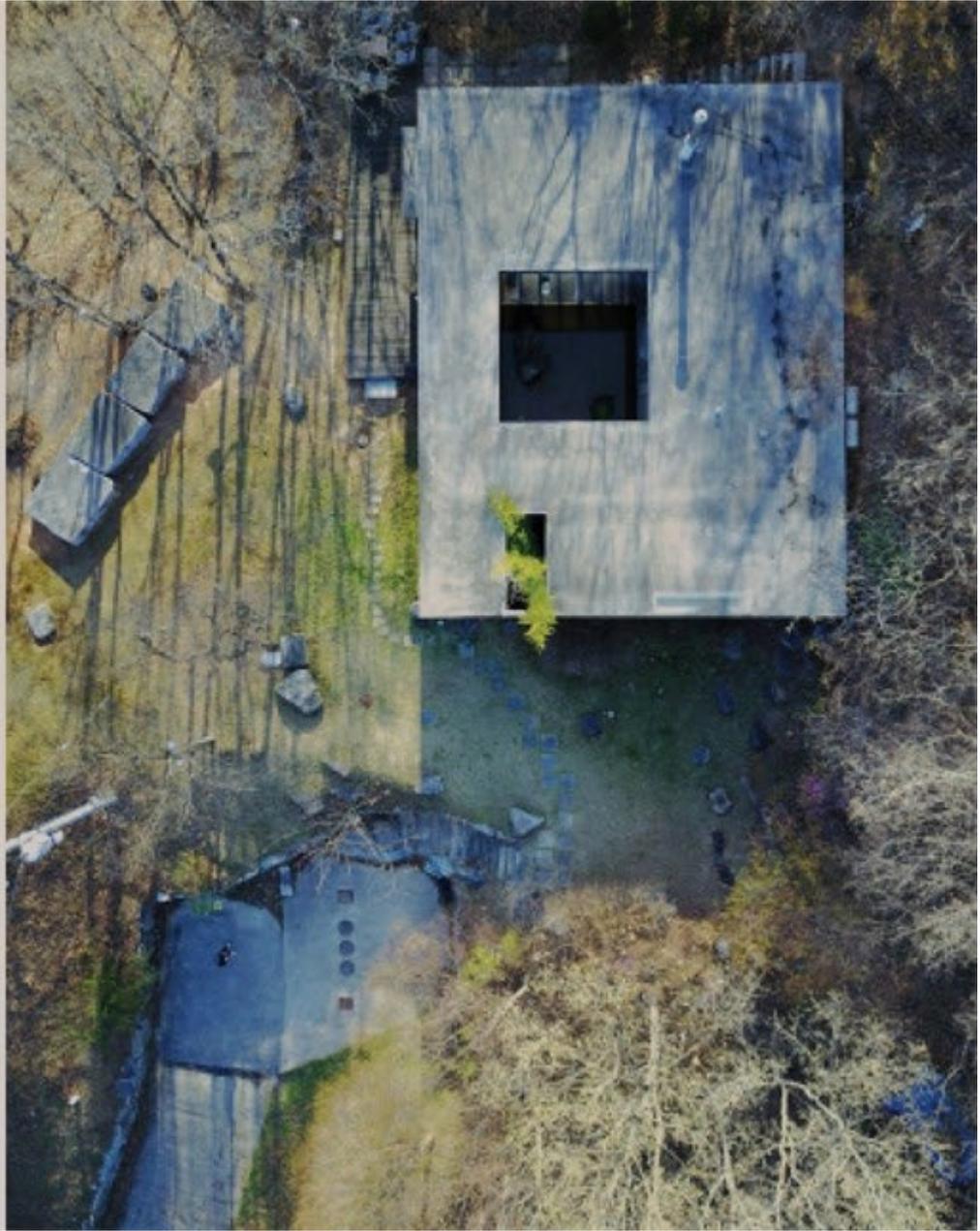
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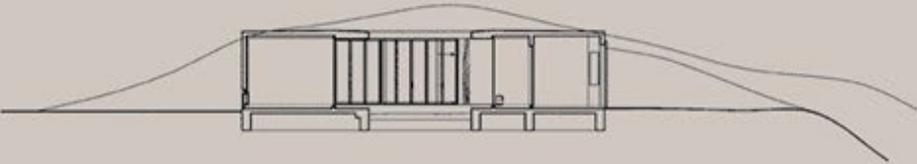
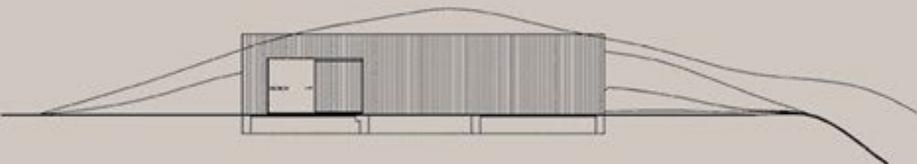
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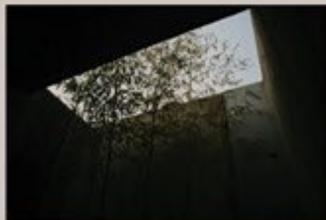
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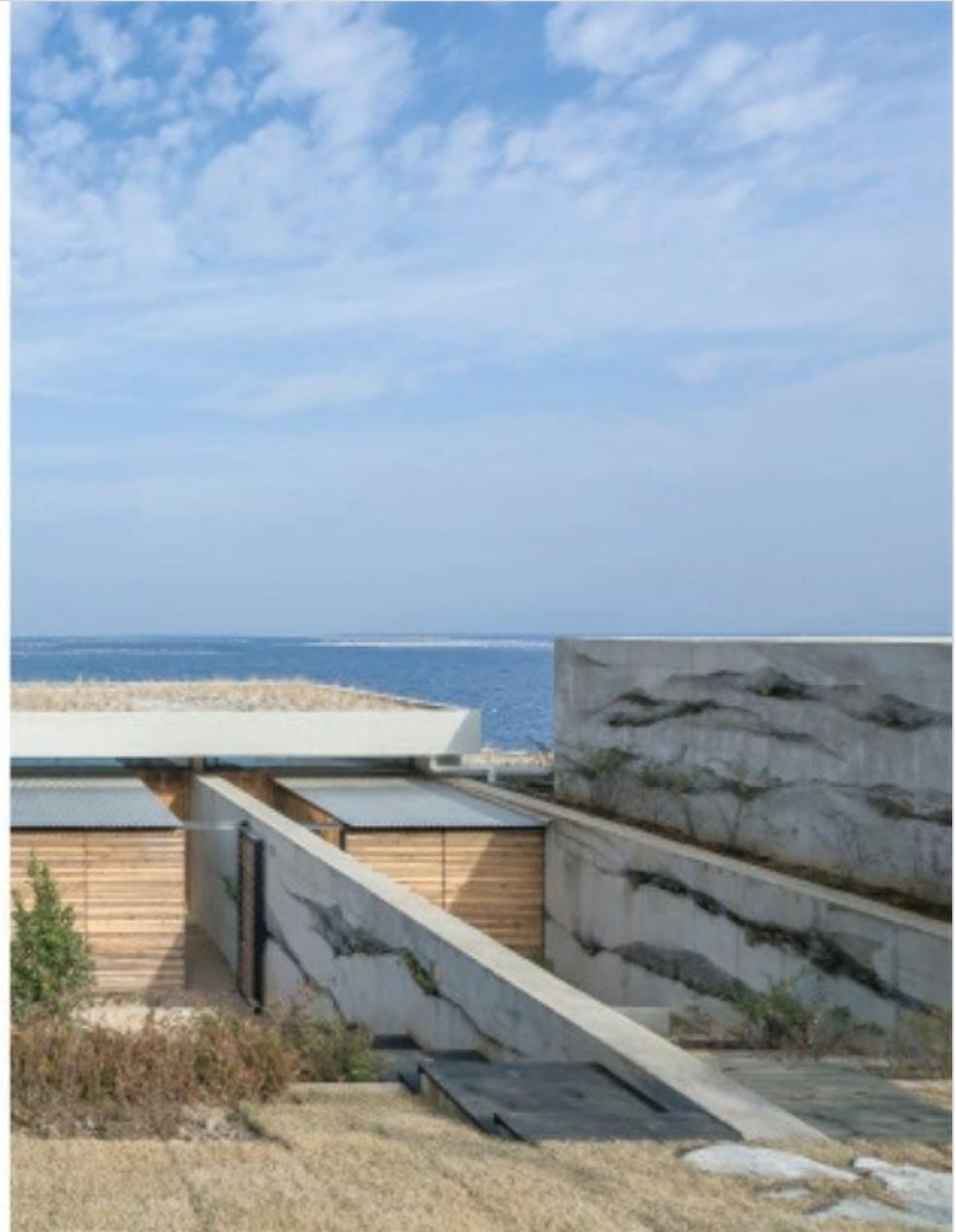




CONCRETE BOX HOUSE







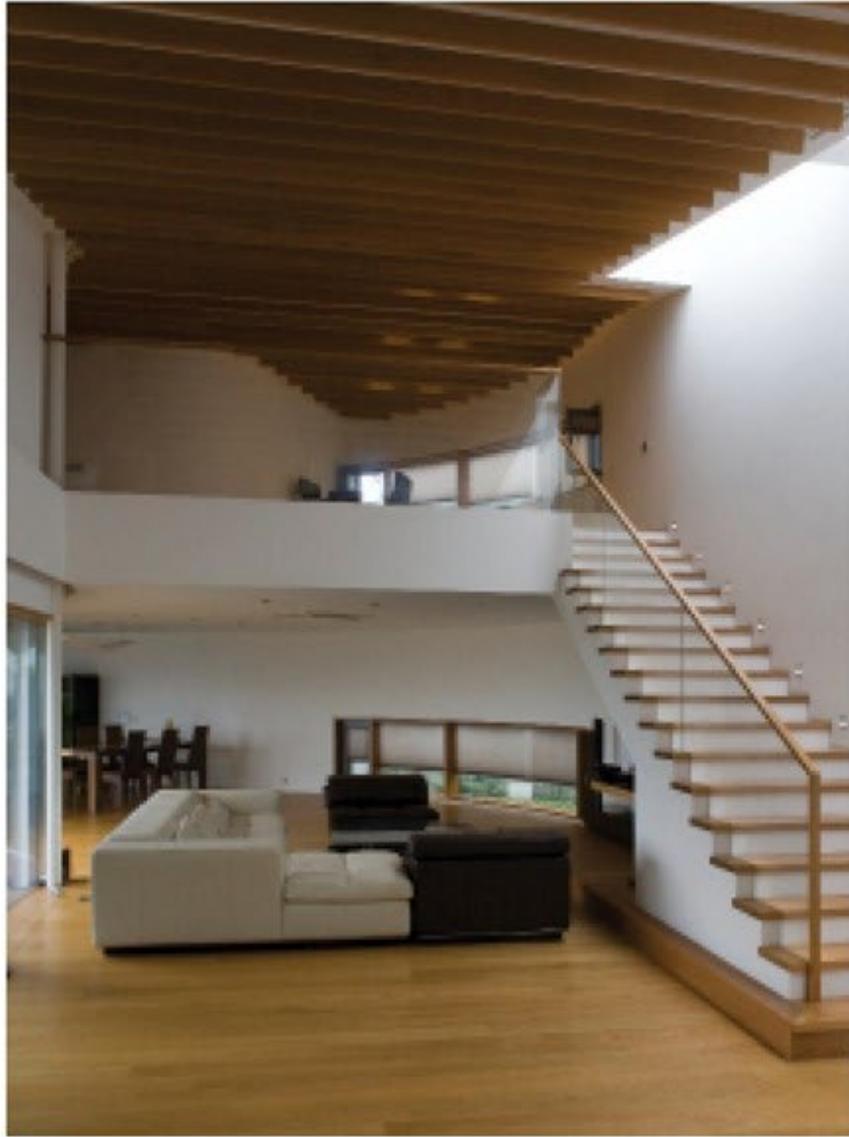


TWO BOX HOUSE

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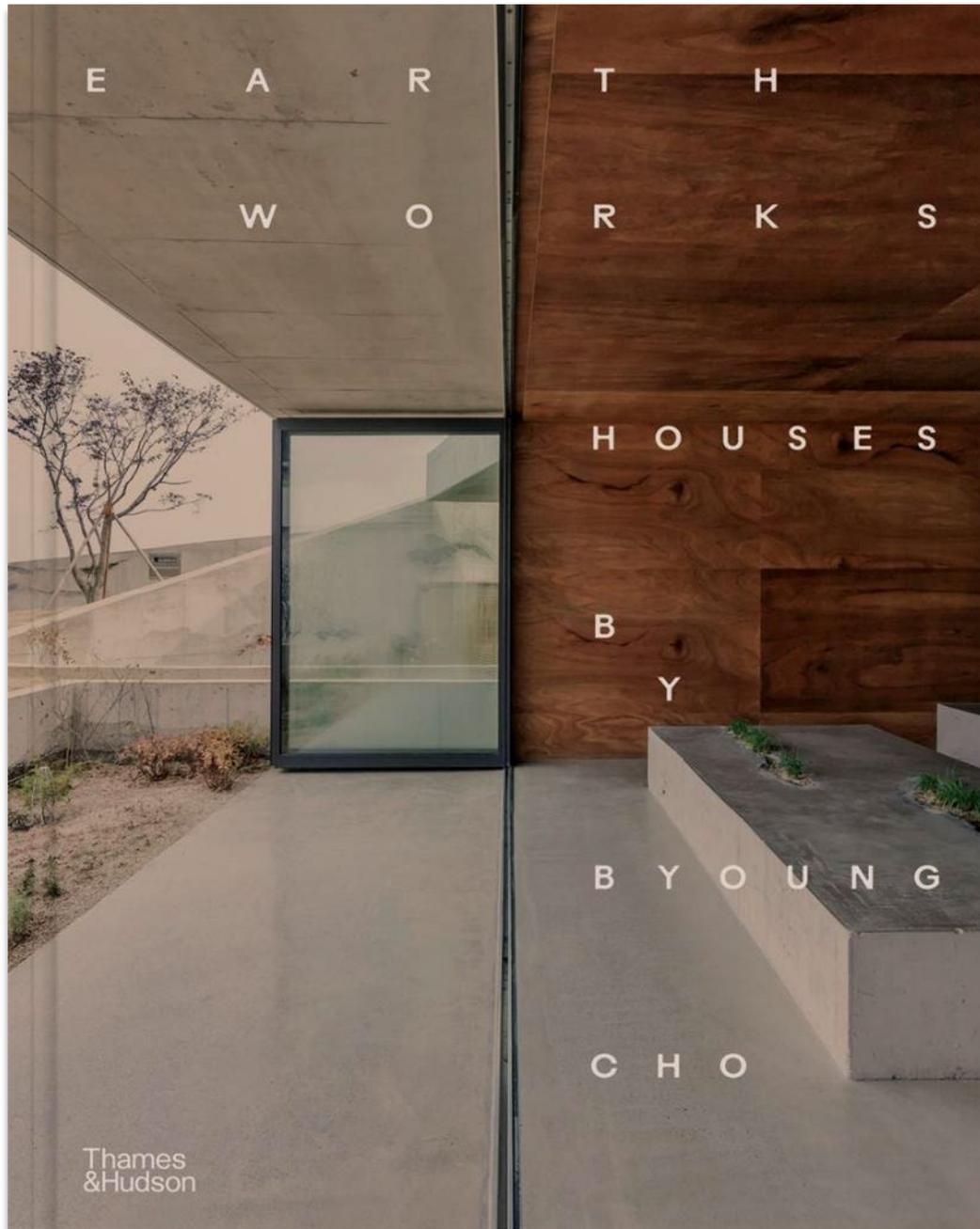
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SOISSONS HOUSE





# Earth Works

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Byoung Cho

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# *Darling Buds*

A treasury of flowering  
plants from Shakespeare's  
poems and plays



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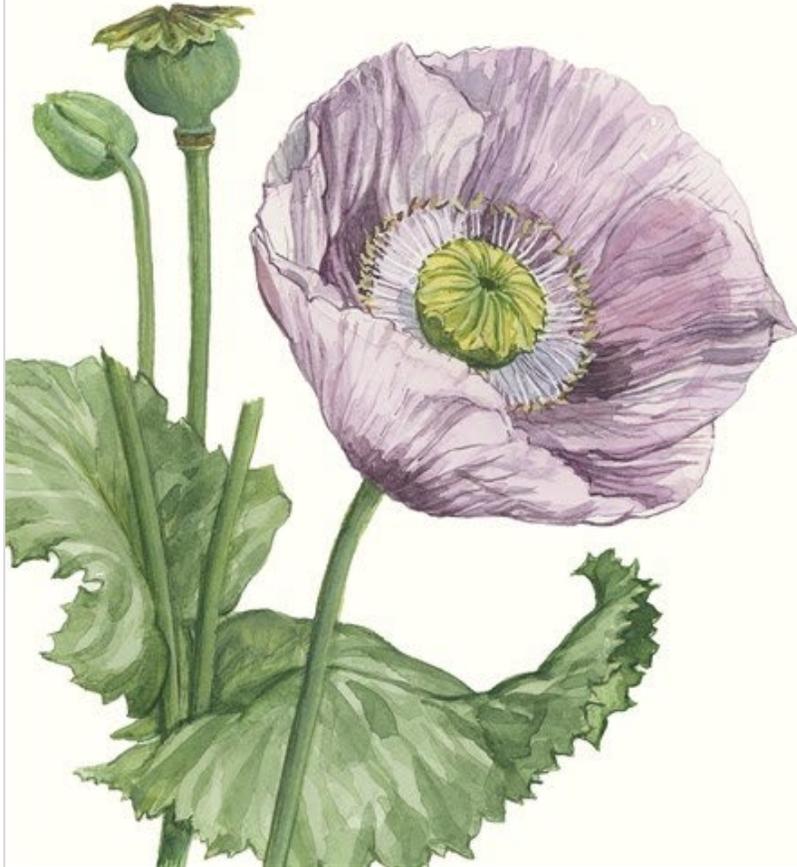
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Harry, I do not only marvel where thou spendest thy time, but also how thou art accompanied; for though the chamomile, the more it is trodden on, the faster it grows, so youth, the more it is wasted, the sooner it wears.

Falstaff (as King), in *Henry IV, Part 1*: Act 2, scene 4

## CHAMOMILE

*Anthemis nobilis*

Chamomile was highly valued for its medicinal properties, and was taken in herbal teas and infusions as a natural remedy for digestive disorders, fevers and headaches. With its apple-like fragrance, chamomile was very popular in gardens, often being grown in scented lawns. It was also used to perfume rooms and household linen.



Don Adriano de Armado:  
The armipotent Mars, of lances the almighty,  
Gave Hector a gift—  
Dumain: A gilt nutmeg.  
Biron: A lemon.  
Longaville: Stuck with cloves.  
Dumain: No, cloven.

*Love's Labour's Lost: Act 5, scene 2*

## LEMON

*Citrus limon*

Citrus fruits like lemons were often associated with festive occasions such as Christmas, where it was common to decorate them with cloves to give as gifts. They were also used in cooking and perfumes. Only mentioned in one of Shakespeare's plays, lemon was used as a play on words, 'leman', sweetheart.



What made me love thee? Let that persuade thee.  
There's something extraordinary in thee. Come.  
I cannot cog and say though are this and that like  
a many of these lipping hawthorn buds that come  
like women in men's apparel and smell like  
Bucklersbury in simple time. I cannot. But I love  
thee, none but thee: and thou deserv'st it.

Falstaff, in *The Merry Wives of Windsor*: Act 3, scene 3

**HAWTHORN**  
*Crataegus monogyna*

Symbolizing love, hawthorn flowers were woven into the hair of brides during Shakespeare's time (despite their unpleasant smell). Mentioned in five of his plays, he describes all parts of the plant: branches, thorns and blossoms.



The fairest flowers o' the season  
Are our carnations and streak'd gillyvors,  
Which some call Nature's bastards.

Perdita, in *The Winter's Tale*: Act 4, scene 4

Romeo: A most courteous exposition.

Mercutio: Nay, I am the very pink of courtesy.

Romeo: Pink for flower?

Mercutio: Right.

Romeo: Why, then is my pump well flowered.

*Romeo and Juliet*: Act 2, scene 4

## PINK

*Dianthus plumarius*

Also known as pinks and gillyflowers, dianthus were fashionable flowers thought to ward off the plague and comfort the heart.

Used at the time to improve the taste of wine and beer, they were nicknamed 'sops-in-wine'.

# *Darling Buds*

A treasury of flowering plants from Shakespeare's poems and plays



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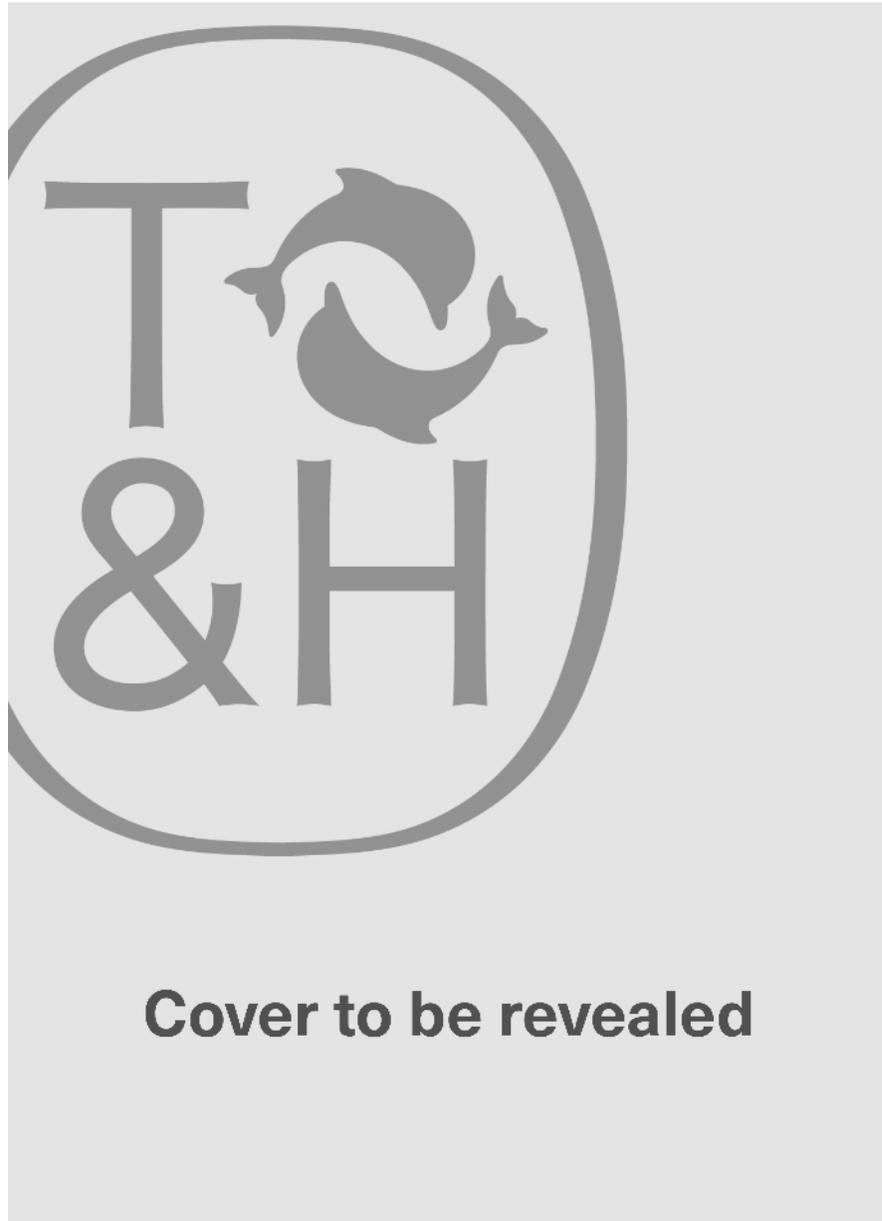
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# The Art of Marvel Animation's Your Friendly Neighborhood Spider-Man

Ramin Zahed

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- *The Art of Marvel Animation's Your Friendly Neighborhood Spider-Man* documents the development of the first season of the critically acclaimed Disney+ animated series.
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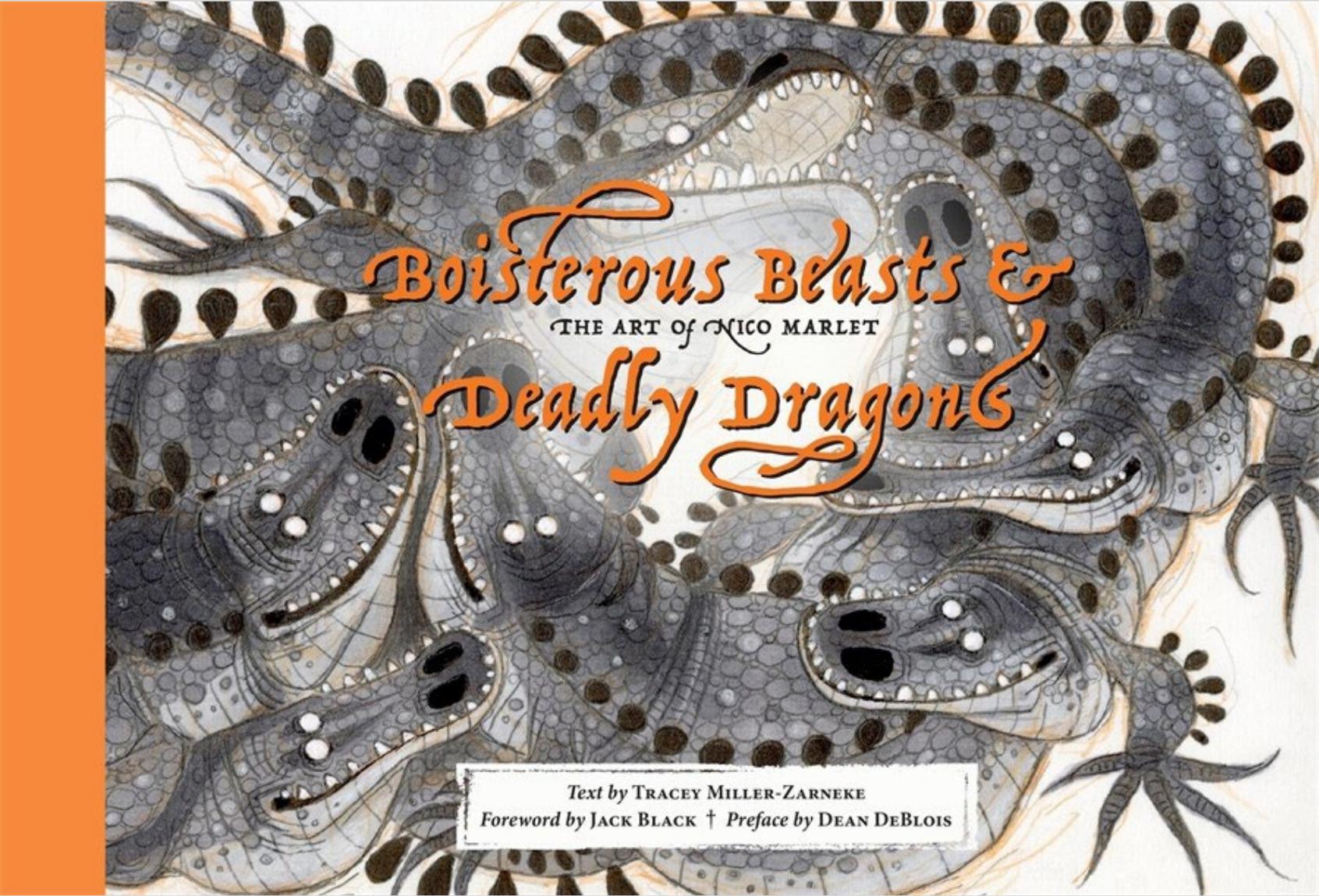
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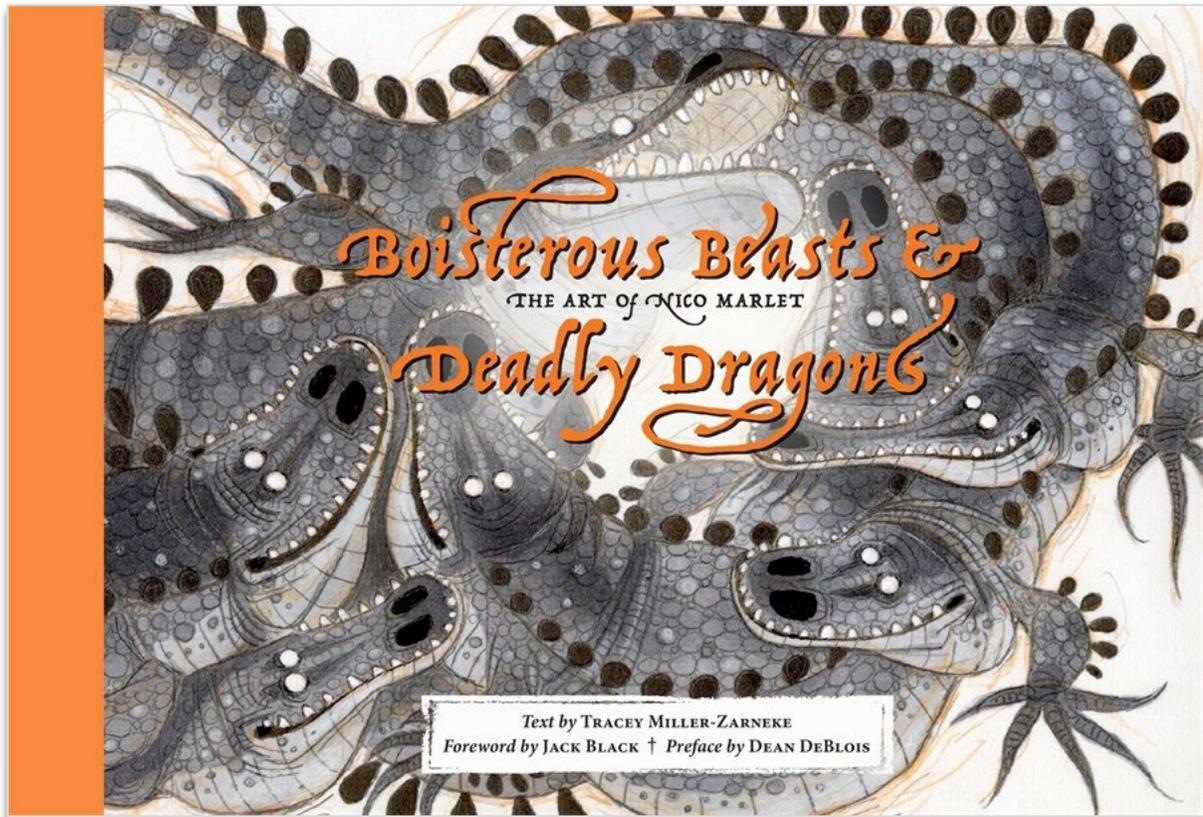
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*Boisterous Beasts &*  
THE ART OF *NICO MARLET*  
*Deadly Dragons*

*Text by TRACEY MILLER-ZARNEKE*  
*Foreword by JACK BLACK † Preface by DEAN DEBLOIS*



# Boisterous Beasts & Deadly Dragons

THE ART OF NICO MARLET

Tracey Miller-Zarneke

This beautiful monograph explores the creative spark behind some of animation's most well-known and beloved characters, as well as never-before-seen personal illustrative and sculptural pieces from world-renowned character designer Nico Marlet.

- The work of Annie Award-winning character designer Nico Marlet spans more than three decades and multiple studios and has left a trail of the most iconic animated characters in the DreamWorks, Disney, Amblimation, and Pixar libraries. Marlet has contributed to such notable films and television projects as *Ducktales*, *Balto*, *Monsters Inc.*, *Kung Fu Panda*, and *How to Train Your Dragon* (for which he designed the iconic Toothless), among many others.
- *In Boisterous Beasts & Deadly Dragons: The Art of Nico Marlet*, his illustrations are entwined with reflections and quotes from well-known directors and studio heads, including Pete Docter, Dean DeBlois, Jeffrey Katzenberg, Bonnie Arnold, and others that showcase the lasting impact Marlet has left on the animation industry.
- His never-before-told life story will complement the exclusive look at his personal works in both 2D and 3D mediums, giving readers a deeper appreciation of the well from which Marlet's creativity springs.

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Abrams Books

## A Global Shift

**A**FTER WRAPPING HIS WORK as a junior animator on *DuckTales*, Nico went to visit friends in London one weekend, where they were working for the animation production studio Amblimation. "I came with my portfolio and showed it to Simon Wells, who was directing *We're Back! A Dinosaur's Story*, and he said, 'Yeah, if you want to start, you can start Monday.'" So Nico went back to Paris, packed his few belongings, hopped on a plane, and embarked on the next chapter in his career the following week.

*"Nico was one of my students at Gobelins, but I did not remember him as particularly outstanding, probably because he was a shy person. A few years*

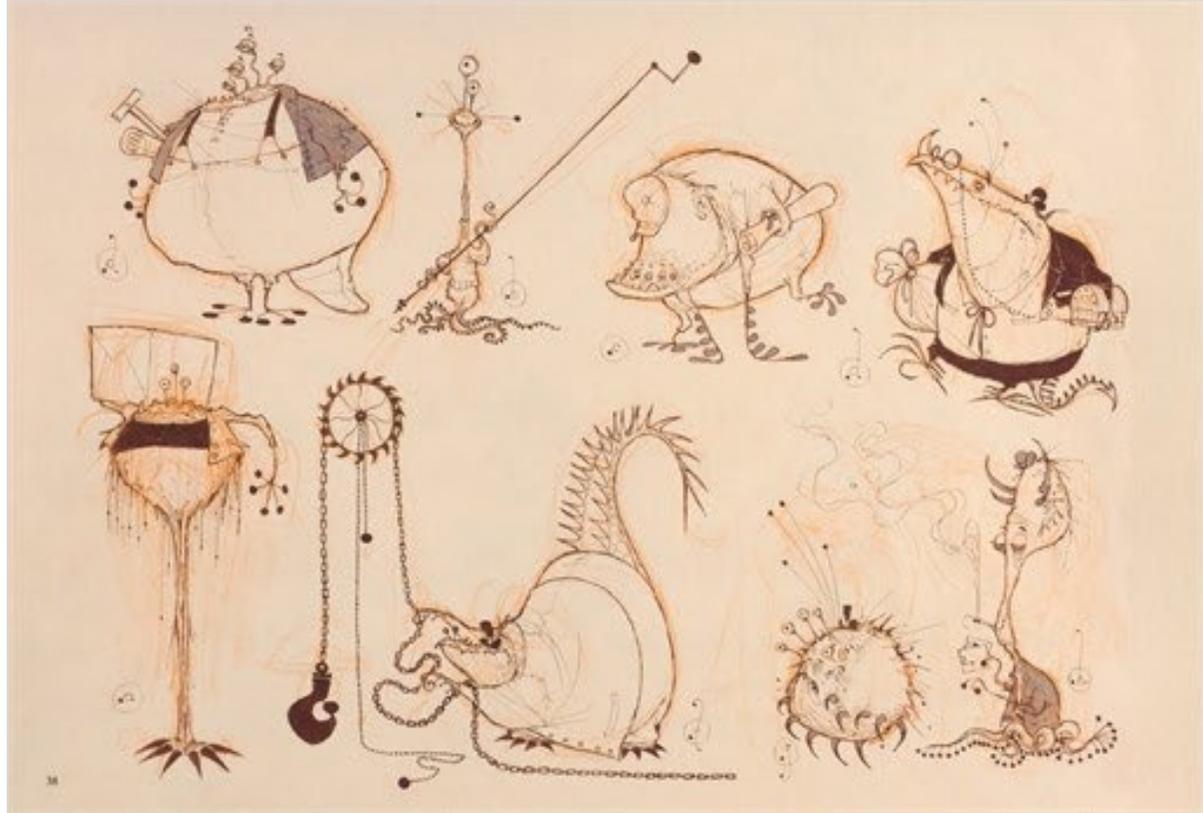
*later, we hired him at Amblimation as an animator on the recommendation of his fellow students, and his first assignment was a scene with my character. I will always remember the first time he came to show me his work. The animation was not only great, the drawings were not only dead-on-model, but they were more appealing than my own! I don't remember our conversation, but I probably told him it was very good, and he probably answered, 'I don't think so, but I will try to do better next time.' He didn't stay on my team very long and went on to do character designs. From that time forward, I've always asked the studios if I could animate characters that Nico designed, and I have been very lucky to help give life to Boris, Albus, Stoick, Burnish, and many others."*

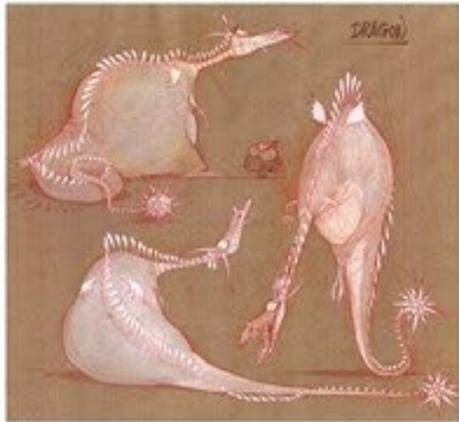
**—KRISTOF SERRAND, directing animator**



AKROYA & WILSON: *Babe* (1995) animation image - ORSONWELL: *We're Back! A Dinosaur's Story* (1993) animation images - WILSON: *Car* (1998) character concepts







"If you're lucky, you come across a talent like Nico Marlet once in your lifetime. We met in the early days of DreamWorks, and Nico's drawings could be found pinned on every desk. Whether he fills an entire roll of paper with delightful characters in all their possible poses and expressions, or pencils a single silly sheep bounding through a tiny flip book made of one-inch Post-its—his drawings are always alive with whimsy, intricate detail, and unmatched appeal."

—VICKY JENSON, director



"What a joy to celebrate the fabulous talent of my friend Nicolas Marlet! With his accent that feels of the French sun, he speaks little and expresses himself more fully through drawing. His inimitable style is full of humor and graphic discoveries. So many unforgettable characters owe their lives to him! Like a goldsmith—from his orange pencil sketch will emerge a jewel, a drawing that is always funny, incisive, and affectionate, which he will offer to you with a sparkle in his eyes and a smile on his lips."

—PATRICK MATE, character designer



"I first met Nico Marlet when he, Carlos Guangá, and I were thrown together in a room at the studio on Barbham Boulevard, where DreamWorks was starting work on its first animated project, The Prince of Egypt. I had no clue how to be a character designer for feature animation, but I had the good fortune to be sharing a room with two of the most inspirational artists and fantastic teachers to guide me. Nico floored me with his unique lens on the world and his completely original way of seeing and drawing. To this day, I regard Nico



as the best character designer in the industry. He is truly a tireless drawing machine. He never stops. Ever. I imagine his hand twitches while he's asleep, creating characters we can only imagine. And always, it's his gentle nature and huge heart that informs everything he draws and paints. I am so grateful and honored to have met, become friends with, and worked with Nico. He's a national treasure, both here and abroad."

—CARTER GOODRICH, illustrator

OPPOSITE, LEFT & RIGHT: Shrek (2001) character concepts - ABOVE, LEFT: Smaug: Legend of the Seven Seas (2010) character concepts - ABOVE, RIGHT: FOR A NIGHT ONLY: Madagascar (2005) character concepts

## Panda Dynasty

WHEN THE CONCEPT of a panda performing martial arts arose at DreamWorks, no one knew it would become a multi-decade, multimedia legacy, but what greatly affected Nico on this project was the opportunity for him to work closely with character modelers for the first time. This brilliant collaboration brought his precise vision into technological reality. The partnership extended further down the production pipeline with riggers and animators on future projects, all hoping to include as much of Nico's design detail in each character as possible. Nico speculates: "Some might think I go into too much detail—even I think I might put too much detail into my drawings sometimes—but attention to detail is the most important thing. When you consider animation history, that's what highlights the difference between Disney and the others. It's the attention to detail."

*"In animation, creativity and imagination are the lifeblood of what we do. To stand out at the very top of this medium is no small feat, and Nico's designs have done that over and over. Through his rare talent, he has helped directors discover beloved characters on so many projects. He never ceases to deliver a fresh and unique point of view. Love of nature is one of Nico's many charms. His home is filled with dogs, plants (many plants), fish, and turtles. It's a clue*

*to how the artist in him observes life. He also collects well-designed artifacts from all parts of the globe. You can quickly tell this is someone who appreciates the world around him and that it fuels his creative nature. As a character designer, Nico is technically brilliant. His sense of shape composition versus detail always has an organic flow to it. It stuns me how he manages to get it all in there, always so beautifully balanced. He does all of this on paper with no 'undo.' It's kind of like a meditative high-wire act, pushing himself artistically the whole time. But the biggest secret is that these aren't just designs; they are well-thought-out solutions that affect the story and its viewers in profound ways. This has led to successful franchises that were built with Nico's collaboration and films with audiences who are always left wanting more."*

—RAYMOND ZIRACH, production designer

*"Every drawing I have seen from Nico is more than a sketch of a character; it is a handcrafted work of art that reveals a depth of understanding of what lies beneath the skin of a character. Whether it's a sketch of Santa Claus for a Christmas card or a lineup of rhino prison guards, there is a remarkable specificity and elegant line to his work that arises from a deep well of artistry that we have just begun to tap."*

—MELISSA COBB, producer

CREWTEK & CO. 3D Art, Kung Fu Panda franchise character concepts



## Dragons & More

NICO'S PATH TO DRAGONS began early when he was only seven years old. "My grandfather was very cheeky with us grandchildren," Nico says. "One summer day, he gave me and my sister a shoebox with some holes in it and told us to try to capture the baby dragons out in the garden. We spent all day chasing lizards, thinking we were catching baby dragons—the way you might believe in Santa Claus. He never told us it was not true, and for years and years every summer, we would go into the garden and chase baby dragons—catching and releasing them, waiting patiently for the dragons to grow up." It seems Nico's destiny was to continue to release dragons into this world through his drawings, as manifested in the animation legacy of the *How to Train Your Dragon* films and series.

*"I was incredibly lucky to have Nico Marlet draw the initial studies for the characters in How to Train Your Dragon. They were joyous, seemingly effortless, and encapsulated the sheer range of what was going to be achieved in the eventual film. They were by turns humorous, elegant, and awe-inspiring. But what makes Nico Marlet's drawings truly remarkable is not just the beauty and the flair of his designs, but their emotional quality. He really seems to be able to explore the heart and soul of a character through his drawing. I remember his very first drawings of Hiccup, how tender and protective he made you feel toward that character. I remember visiting Nico's workspace at DreamWorks and seeing that he had pinned up a small*

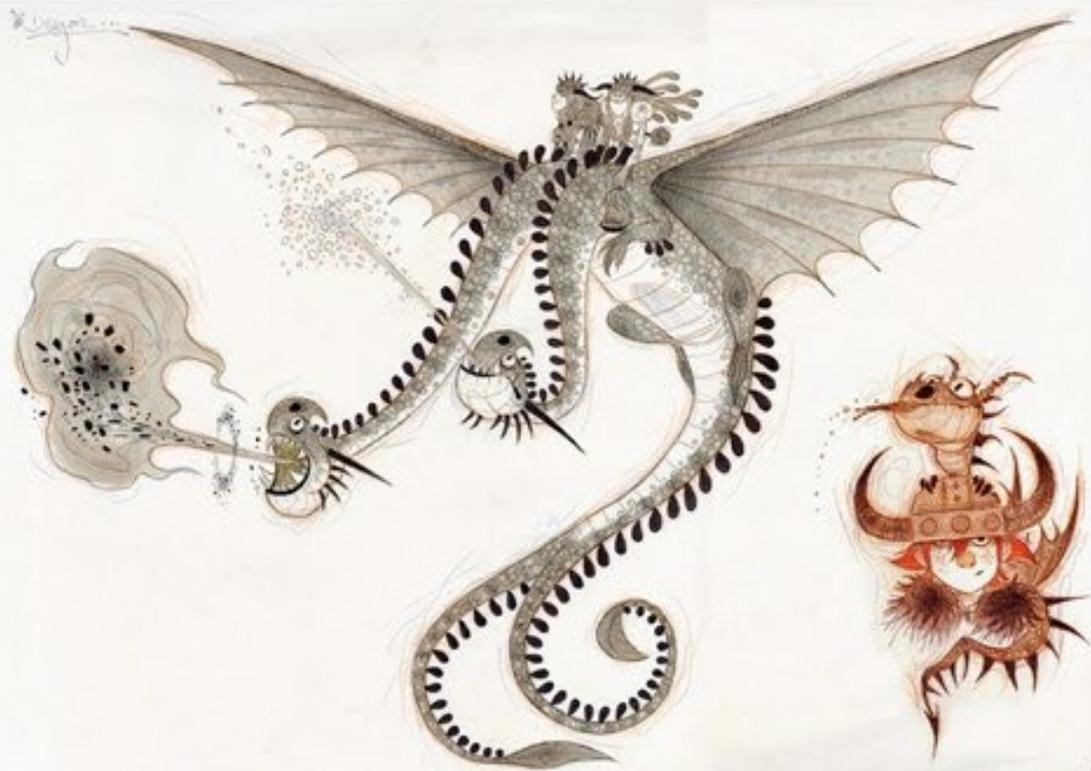
*picture of Hiccup, taken from the not-very-well-known picture book that was the first adventure of the character, written some time before I wrote How to Train Your Dragon. I had never told Nico that this was one of the very first paintings I had ever made of Hiccup. Nico just knew intuitively that it was important to the heart of the character, so he was using that particular picture as his inspiration. It is that intuitive sense of what is truly important that makes Nico such a great illustrator. However splendid the movie, however magnificent the special effects, what really matters is the emotional connection that the audience has with the characters. Nico can create the beginnings of that. Every stylish stroke of his pencil is filled with an affectionate understanding of the character he is drawing, be they would-be hero, fiendish but slightly incompetent villain, or breathtakingly impressive fire-breathing dragon. He has a very rare gift."*

—CRESSIDA COWELL, author

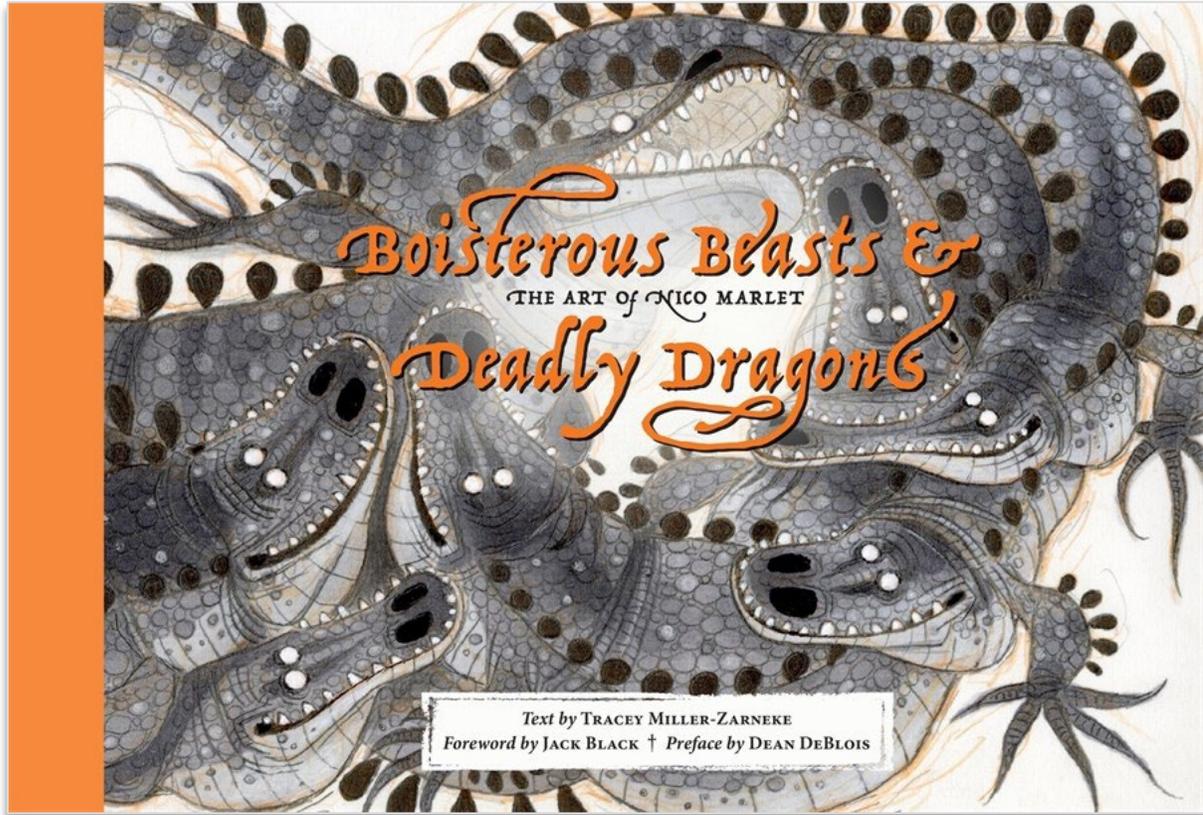
*"Nico's imagination is limitless. His creative visual contributions to the world of How to Train Your Dragon brought to life the human characters as well as the hundreds of fantastical dragons that populate Hiccup's home of Berk and beyond. Nico was the perfect match for author Cressida Cowell—he was inspired by her energy and enhanced and expanded her vision beyond everyone's expectations."*

—BONNIE ARNOLD, producer

CRESSIDA & ME 06-03: How to Train Your Dragon franchise character concepts







# Boisterous Beasts & Deadly Dragons

THE ART OF NICO MARLET

Tracey Miller-Zarneke

This beautiful monograph explores the creative spark behind some of animation's most well-known and beloved characters, as well as never-before-seen personal illustrative and sculptural pieces from world-renowned character designer Nico Marlet.

- The work of Annie Award-winning character designer Nico Marlet spans more than three decades and multiple studios and has left a trail of the most iconic animated characters in the DreamWorks, Disney, Amblimation, and Pixar libraries. Marlet has contributed to such notable films and television projects as *Ducktales*, *Balto*, *Monsters Inc.*, *Kung Fu Panda*, and *How to Train Your Dragon* (for which he designed the iconic Toothless), among many others.
- *In Boisterous Beasts & Deadly Dragons: The Art of Nico Marlet*, his illustrations are entwined with reflections and quotes from well-known directors and studio heads, including Pete Docter, Dean DeBlois, Jeffrey Katzenberg, Bonnie Arnold, and others that showcase the lasting impact Marlet has left on the animation industry.
- His never-before-told life story will complement the exclusive look at his personal works in both 2D and 3D mediums, giving readers a deeper appreciation of the well from which Marlet's creativity springs.

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Full-colour illustrations throughout

203 mm x 305 mm

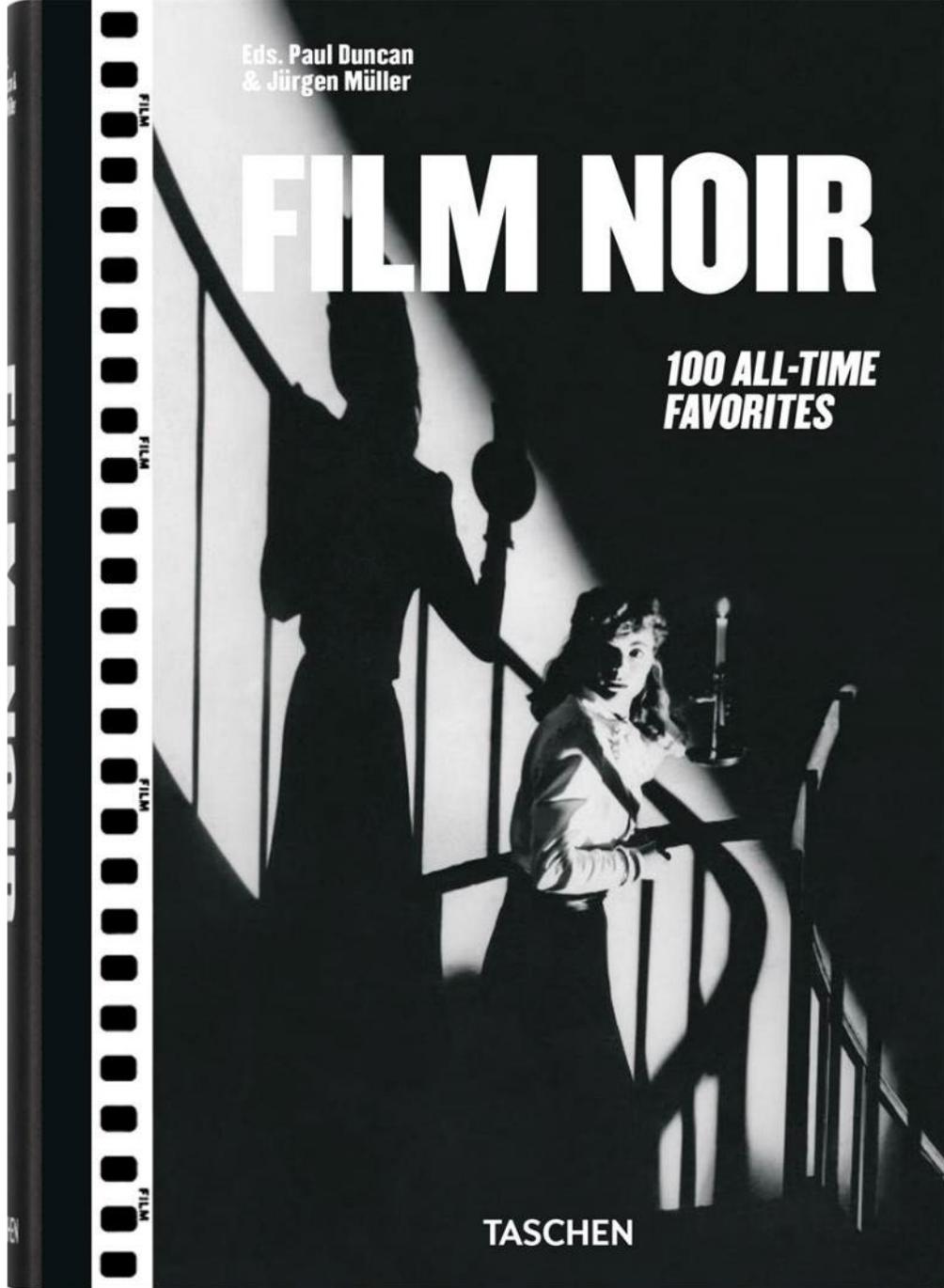
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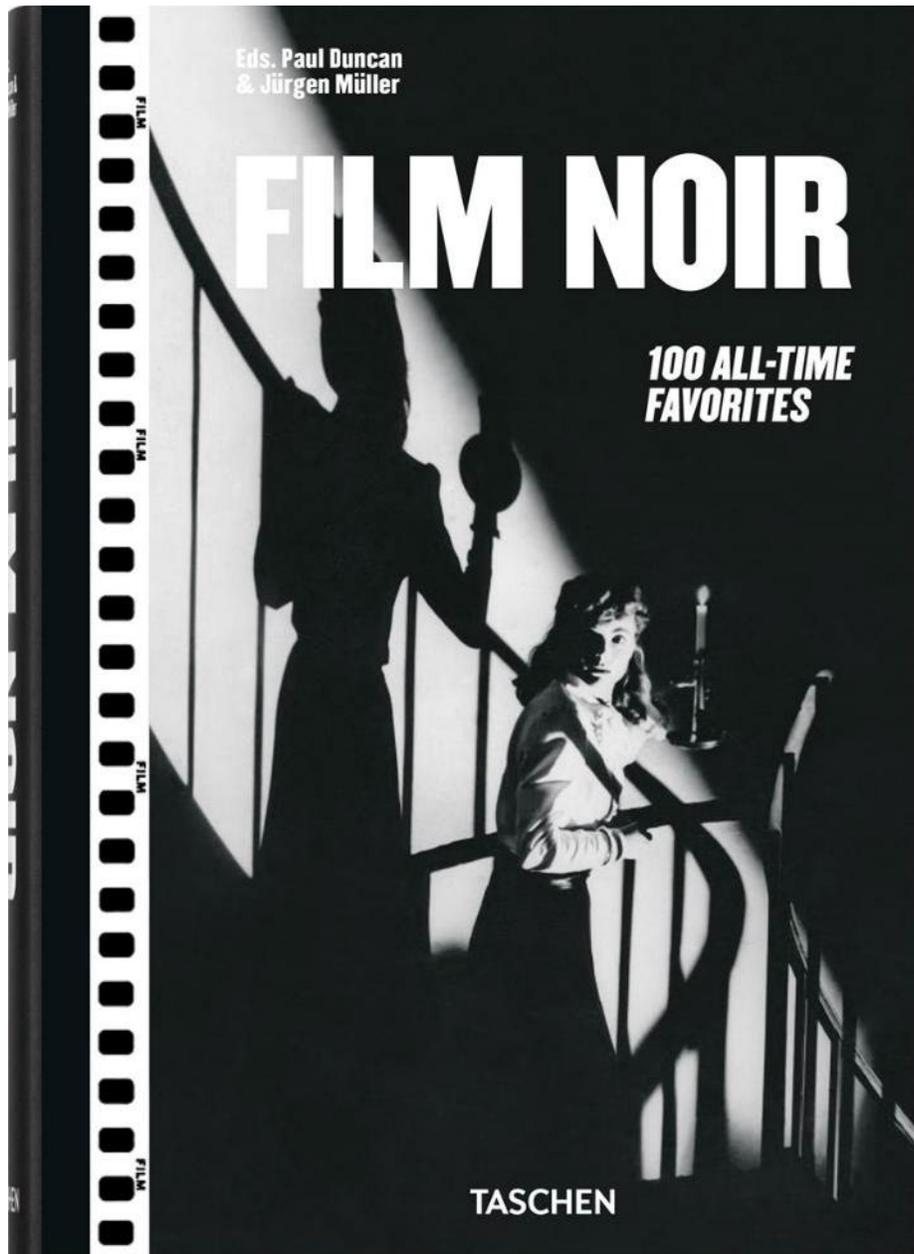
Eds. Paul Duncan  
& Jürgen Müller

# FILM NOIR

*100 ALL-TIME  
FAVORITES*

TASCHEN





## Film Noir. 100 All-Time Favorites

Paul Duncan and Jürgen Müller

Enter a world populated by private eyes, gangsters, psychopaths, and femmes fatales, where deception, lust, and betrayal run rampant.

- This film-by-film photography book on film noir and neo-noir begins with the early genre influencers of German and French silent film, journeys through such seminal works such as *Double Indemnity*, *The Postman Always Rings Twice*, and *Vertigo*, and arrives at the present day via *Chinatown*, *Pulp Fiction*, *Heat*, and the recent cult favourite *Drive*.
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# NOTES ON FILM NOIR

BY PAUL SCHRADER



# THE LADY FROM SHANGHAI

1947 – USA – 87 MIN.

## DIRECTOR

ORSON WELLES

## SCREENPLAY

ORSON WELLES, based on the novel  
*If I Die Before I Wake* by SHERWOOD KING

## DIRECTOR OF PHOTOGRAPHY

CHARLES LAWTON JR.

## EDITING

VIOLA LAWRENCE

## MUSIC

HEINZ ROEMHELD

## PRODUCTION

ORSON WELLES for COLUMBIA PICTURES CORPORATION

## STARRING

RITA HAYWORTH (Elsa Bannister), ORSON WELLES (Michael O'Hara),  
EVERETT SLOANE (Arthur Bannister), GLENN ANDERS (George Grisby),  
TED DE CORSIA (Sidney Broome), ERSKINE SANFORD (Judge),  
GUS SCHILLING (Goldfish), CARL FRANK (District Attorney),  
EVELYN ELLIS (Bessie), LOUIS MERRILL (Jake)





## GUN CRAZY/DEADLY IS THE FEMALE

***"No guts, nothing! I want action!"***

Although it was made only a few years later, director Joseph H. Lewis's and writer Dalton Trumbo's *Gun Crazy* (1950) and its leading couple are far removed from the innocence of other noir fugitive-couple films like Fritz Lang's *You Only Live Once* (1937) and Nicholas Ray's *They Live by Night* (1949). Instead its lethal lovers look forward to the more blatantly sexual fugitive couples of post-Production Code neo-noirs like Arthur Penn's *Bonnie and Clyde* (1967) and Tamra Davis's homage film *Gun Crazy* (1992).

But even when compared to those more unfettered films, *Gun Crazy* comes off as quite daring. For instance, when Clyde first shows Bonnie his gun in Arthur Penn's film she casually fondles the barrel and

leaves it at that. As a sexual metaphor such a staging pales in comparison to the meeting of the fugitive couple in *Gun Crazy*.

The first shot of Annie Laurie Starr (Peggy Cummins), the sideshow sharpshooter of the film, is from a low angle, establishing immediately her physical dominance as a correlative for her emotional and psychological dominance over the more submissive Bart. She strides into the frame firing two pistols above her head. A clearly aroused Bart Tare (John Dall), whose childhood love-hate relationship with firearms is shown in the opening scenes, accepts her open challenge to a shoot-off, and soon he and Laurie are firing at crowns of matches.

**JOSEPH H. LEWIS** Born April 6, 1907, in New York City, Lewis started as an MGM office drone, later became a camera assistant, and then, like his brother Ben, became a film editor at Republic Pictures. He started working second unit, and he became a full director in 1937. Working mostly in low-budget Western films (including the remarkable Anna May Wong war vehicle *Bombs Over Burma*, 1942), he earned the nickname "Wagon-Wheel Joe" because editors constantly complained of his predilection for foreground clutter in his in-depth compositions. He broke through to larger-budgeted films at Columbia when he was given the assignment to direct *My Name Is Julia Ross* (1945). He continued to develop in the noir tradition with *So Dark the Night* (1946), *Gun Crazy/Deadly Is the Female* (1950), *Cry of the Hunted* (1953), and *The Big Combo* (1955). After a remarkable collaboration with the blacklisted writer Dalton Trumbo on *Gun Crazy*, they teamed on the noir Western *Terror in a Texas Town* (1958). Like many noir directors, Lewis moved to television and directed some of the best Western episodic TV in series like *The Rifleman* (1958–1963) and *The Big Valley* (1965–1969, co-created by noir writer A. J. Bezzerides). He retired from movies in the late 1960s and died in Santa Monica, California, on August 30, 2000.



5 Chutes and ladders: from togetherness and isolation, to newlyweds and broken families, Jeffries witnesses all of life's highs and lows from the comfort of his own home.

6 Viewfinders: "I just wonder whether it's really all that moral to spy on a guy with a telescope and a pair of binoculars," says Stella the maid, housekeeper and voice of reason.

**"Hitchcock often oversold *Rear Window* as an experience of 'delicious terror,' but it's also a subtle romantic comedy. The terror comes as much from the film's claustrophobia ... as its suggestion of the inevitability of incidental invasions of privacy."** *San Francisco Examiner*

Lonelyheart, who in her eternal solitude sets the table for company she knows isn't coming. And then there are the Thorwalds—at each other's throats often enough to almost warrant Mr. Thorwald doing in the little Mrs.

These manifold tales of loneliness and togetherness, of sharing a life as opposed to merely sharing a living space, are the physical manifestation of the fears racing through Jeffries' mind. And he feels a particular bond to Mrs. Thorwald, who is confined to her bed much in the same way as the photographer is to his wheelchair.

There is also a third story line woven into the movie's fabric that one could describe as a litmus test. By acting as her invalid boyfriend's spy and snooping through the Thorwalds' apartment, Lisa demonstrates just how adventurous she can be. The sophisticated blonde beauty thus proves her-self well-suited for a life at go-getter Jeffries's side. It's no fluke that by the end of the picture the one-time proponent of dresses and high heels is seen sporting jeans and sneakers. HJK





2

1 The fall of man: Scottie (James Stewart) is head over heels for a suicidal dream girl. Kim Novak as Madeleine, Hitchcock's ultimate blonde.

2 Image is everything: It's incredible what magic a gray dress suit and

upwept hair can work when you've got all the right moves.

3 Dizzy dame: Scottie follows Madeleine to the most remote corners of the Bay Area and discovers nuts among the Sequoias.

4 On shore and under the covers: Scottie fishes Madeleine out of the bay, but who will fish him out of the sea of delirium that threatens to drown him?

And so begins a hypnotic game of cat and mouse. The private detective discreetly follows Madeleine around San Francisco as she goes about her daily business and journeys to the city's furthest enclaves. Guided by music, these are sequences without dialogue and without contact, until one afternoon when Madeleine tries to take her life by jumping into the bay. Scottie dives in after her, but ultimately cannot abate her suicidal tendencies: just days later, a fit of hysteria sends Madeleine running up the stairs of a church bell tower and out of Scottie's life—for now.

*Vertigo* is the story of a man stricken by a debilitating handicap that prevents him from seeing clearly at higher elevations. The predicament is confounded when Scottie falls in love with an unattainable woman, and

loses all sight of reality and literally the ground below. He's a loner and a dreamer, qualities we see heightened through his relationship with his pragmatic confidante Midge (Barbara Bel Geddes, later of *Dallas* fame, 1978–1990). And all these things make him the perfect pawn in this masterful Hitchcockian chess game.

It seems almost inconceivable that *Vertigo* met with overall disapproval at the time of its original release. The critics tore it apart and the *New Yorker* branded it "farfetched nonsense." Elements like the Saul Bass title and dream sequences most likely estranged the 1950s moviegoer. Both integrate animation and dissociative color schemes, and qualify as experimental pieces in their own right.

It was only in the '70s that *Vertigo* gained a second lease on life. Critics began to praise the film's sleek story, its beautifully composed shots, and it entered into the canon of great cinema. Although Alfred Hitchcock directed more than his share of masterpieces, *Vertigo* is beyond compare. With an impact as haunting and captivating as ever, the film exhibits all the laudable Hitchcockian themes and calling cards theorists once claimed it lacked: from the master's trademark suspense, where the audience knows more than the characters, via doppelgänger motives, voyeurism, guilt

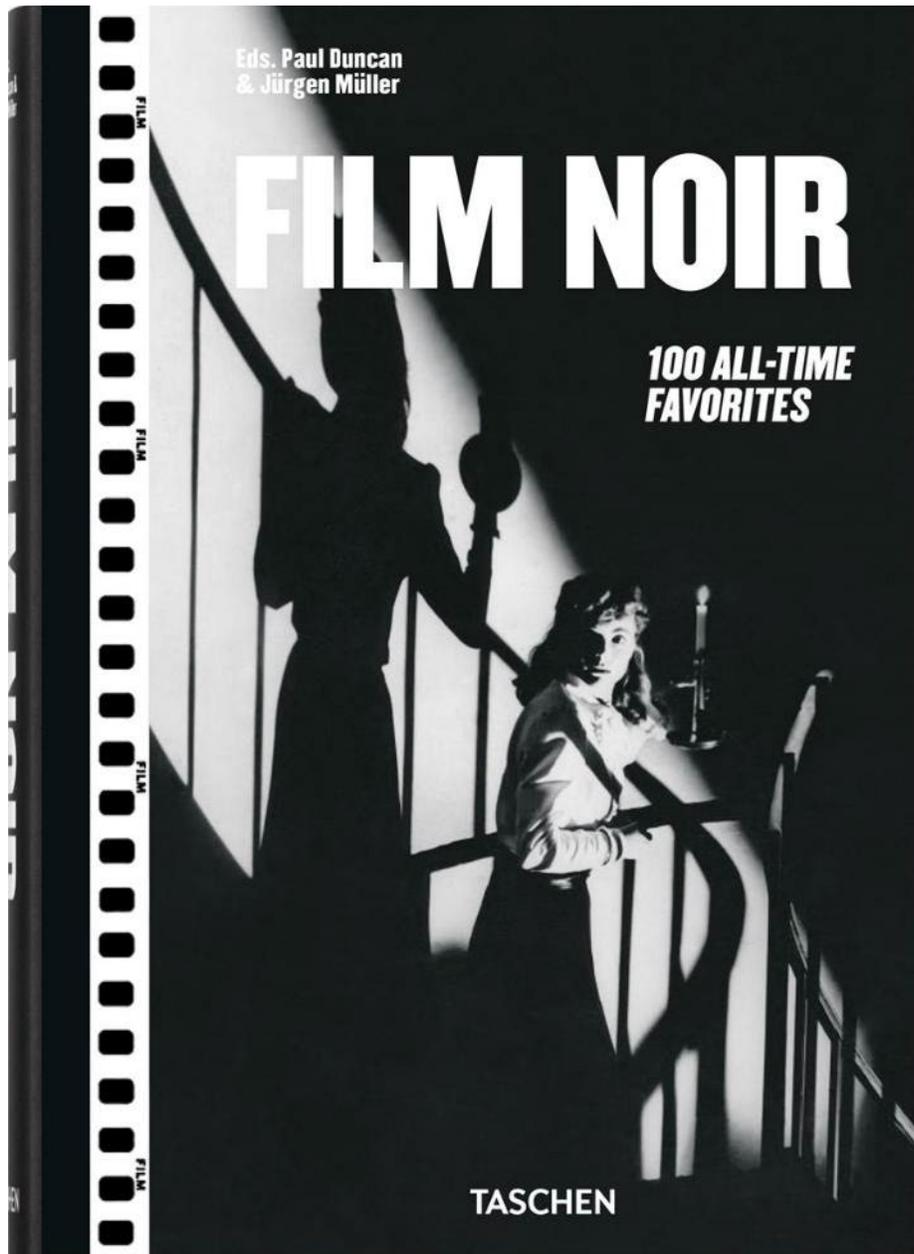


3

**"Once this movie is under way, it's off into very deep waters. The desperation of Scottie's need to revive Madeleine is both disturbing and moving, a combination you don't expect from a Hitchcock film."** *San Francisco Examiner*



4



## Film Noir. 100 All-Time Favorites

Paul Duncan and Jürgen Müller

Enter a world populated by private eyes, gangsters, psychopaths, and femmes fatales, where deception, lust, and betrayal run rampant.

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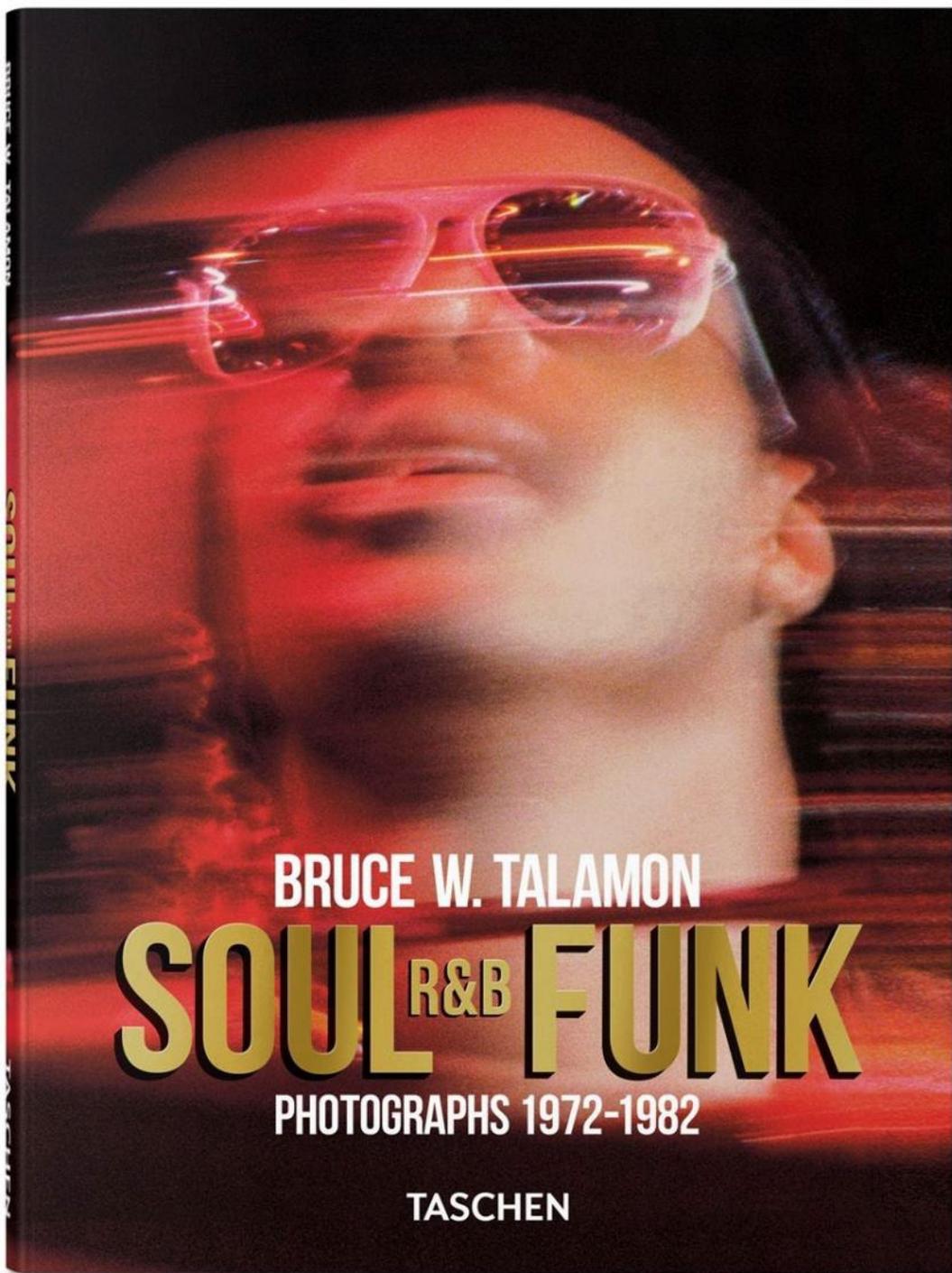
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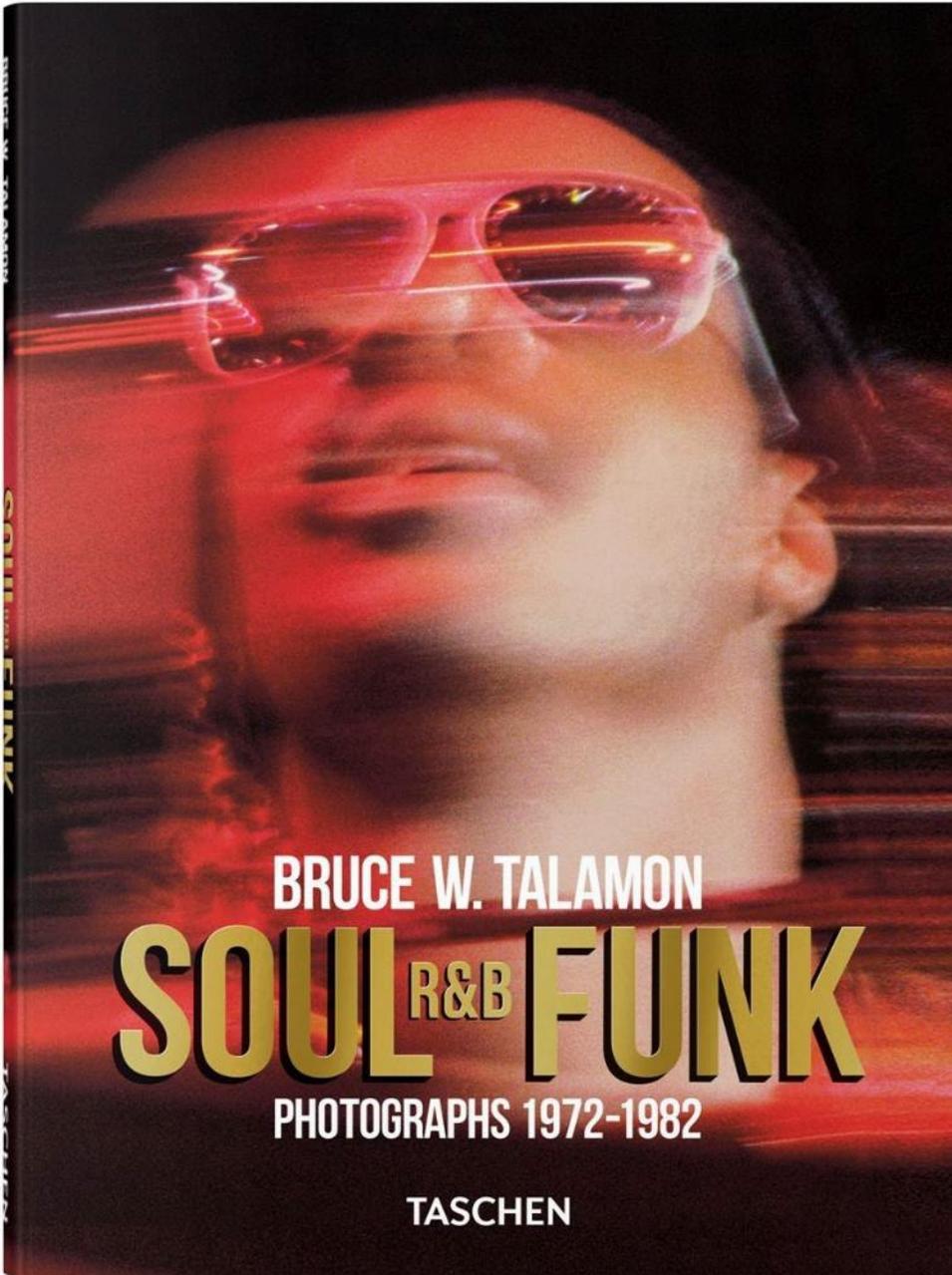


BRUCE W. TALAMON

**SOUL** R&B **FUNK**

PHOTOGRAPHS 1972-1982

TASCHEN



## Bruce W. Talamon. Soul. R&B. Funk. Photographs 1972-1982

Get down with Marvin Gaye, Earth, Wind & Fire, Stevie Wonder, Al Green, The Jackson 5, Diana Ross, James Brown, Chaka Khan and many more black music legends in this collection of largely unseen images from the golden age of soul, R&B, and funk.

- This volume gathers the glamour and groove captured by Los Angeles based photographer Bruce W. Talamon.
- Talamon saw it all during the golden age of soul, R&B, and funk. Throughout the 1970s and early 1980s, this young African American photographer from Los Angeles found himself backstage with an all-access pass to the heart of the music scene.
- He caught his first big break landing a position as a staff photographer at SOUL Newspaper in LA in the early 1970s, just as soul, R&B, and funk were becoming part of the mainstream.
- He captured the rehearsals and sound checks, recording sessions and costume fittings, the quiet reflective moments and life on the road, and, of course, the wild photoshoots and memorable performances. These photographs define an era famed for its glamour, fabulous fashions, and utter devotion to the groove.

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# SOUL R&B FUNK

PHOTOGRAPHS BY  
BRUCE W. TALAMON

# CAN I GET AN AMEN?

**BRUCE W. TALAMON  
IN CONVERSATION WITH  
PEARL CLEAGE**

So there we are, me and my true love, riding through Georgia, headed home from a gig in Albany, smoking a joint and laughing about the fact that all black writers have to hit the road in February in honor of African American History Month, when the voice of George Clinton comes blasting out of the satellite radio. We stop to shout our approval because when Parliament sings "I just wanna testify," attention must be paid right there in the mile between Possum Trot Road and Prosperity Creek. In the middle of all those south Georgia cotton fields so close to the road that you can almost see the ghosts of your ancestors looking up as you speed by.

That's what it's like to look at Bruce Talamon's photographs of the artists he calls "R&B royalty." The amazing photographs in this book represent a visual record from 1972 to 1982, when you could stand so close to the stage that you'd be drenched by the end of the night, so that Al Green might hand you a red rose, or Ronald Isley might actually invite you up on the stage to dance.

A time when the idea of getting old wasn't even a cloud on the bright blue horizon.

These photographs make you remember when there was no separation between what you imagined and what you would actually do if the opportunity presented itself. When the possibility of ascending to the heavens in the Mothership with George and Bootsy was not entirely out of the question.

Bruce captures the rituals of the tribe. Rick James in full strut before a stadium full of screaming funk fans. Gil Scott-Heron taking a quiet moment before stepping out to call the Spirits in. Chaka Khan supine on a roadie's crate, throwing back her beautiful head and parting those amazing lips in a smile that could have melted the camera. He has a photographer's cool eye, but a beating human pulse that cannot help but quicken when Sarah Dash flutters the giant wings for which Labelle was famous, turning the full force of her clearly cosmic energies in his direction.

There has never been a false separation between sex and love in R&B. They are complementary, equally necessary in the fullness

## **AL GREEN**

*Soul Train, Los Angeles, 1974.*

Roses for the ladies. Al Green's personal touch during live performances only added to his sensual persona.





# LET'S GET IT ON

MARVIN GAYE  
AL GREEN  
EDDIE KENDRICKS  
BILLY PAUL  
TEDDY PENDERGRASS  
SMOKEY ROBINSON  
DAVID RUFFIN  
BARRY WHITE  
CHARLES WRIGHT



**DIANA ROSS**

**Universal Amphitheatre, Los Angeles, 1974. (Pages 60–61)**

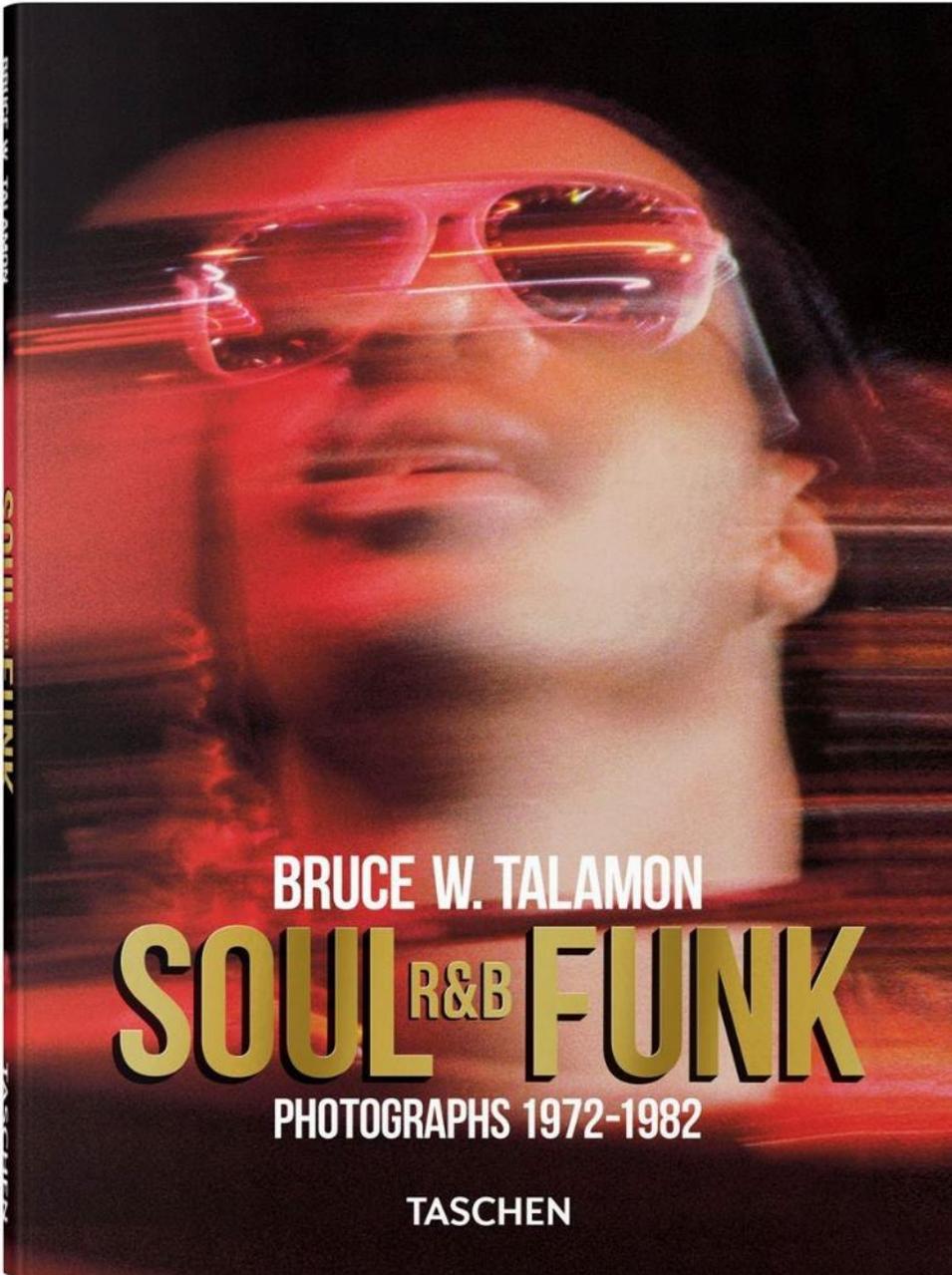
Singing "Reach Out and Touch (Somebody's Hand)," Diana is surrounded by her fans.

**Los Angeles, 1976. (Opposite)**

Singer. Actress. Fashion icon. Legend. The first lady of Motown. Ross and The Supremes would have 12 number-one singles and become the most successful vocal group of all time. A successful solo career would follow for Ross. A Rock & Roll Hall of Fame inductee, Academy Award of Merit honoree, and the recipient of several lifetime-achievement awards, Ross is an American treasure.





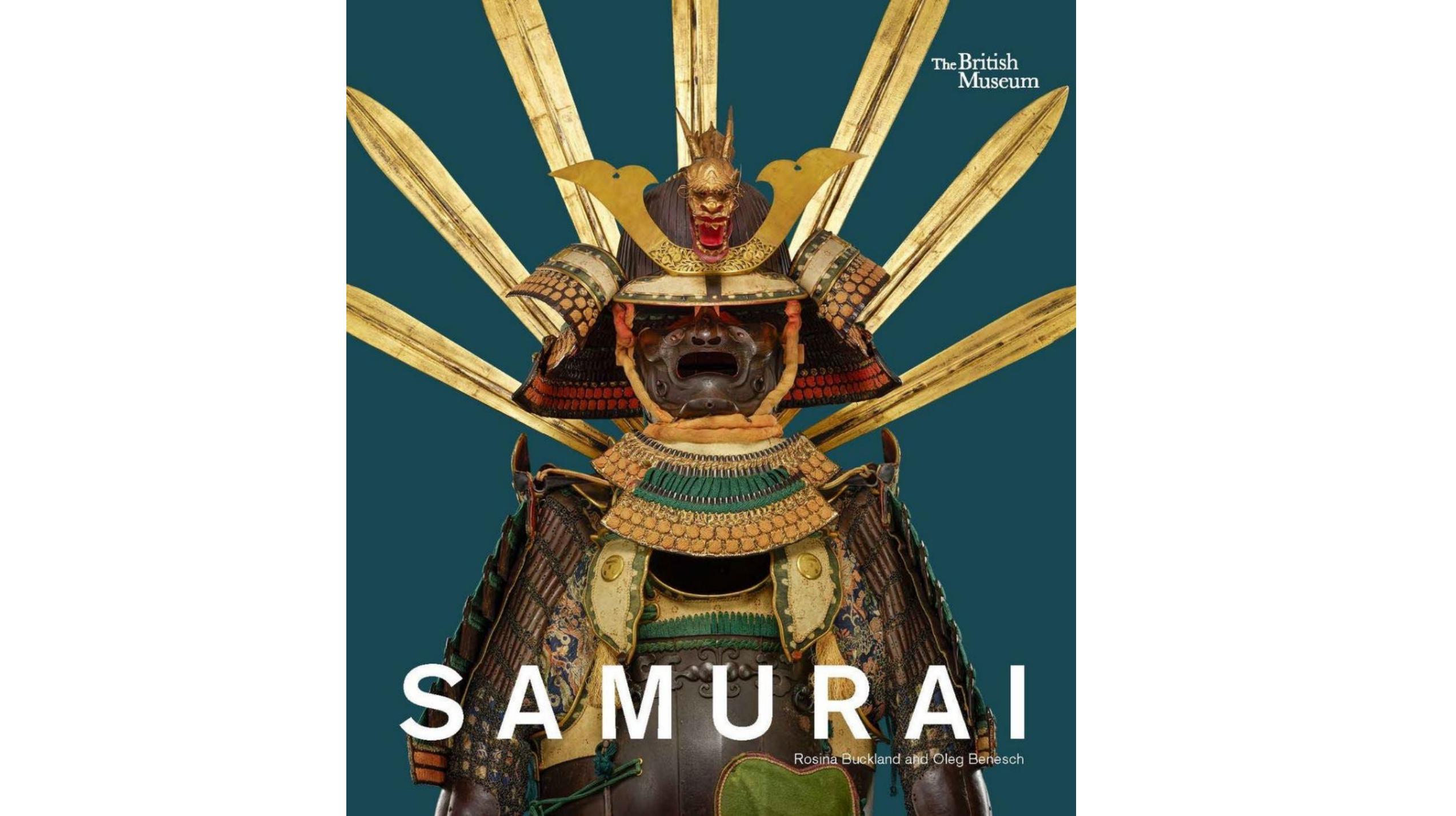


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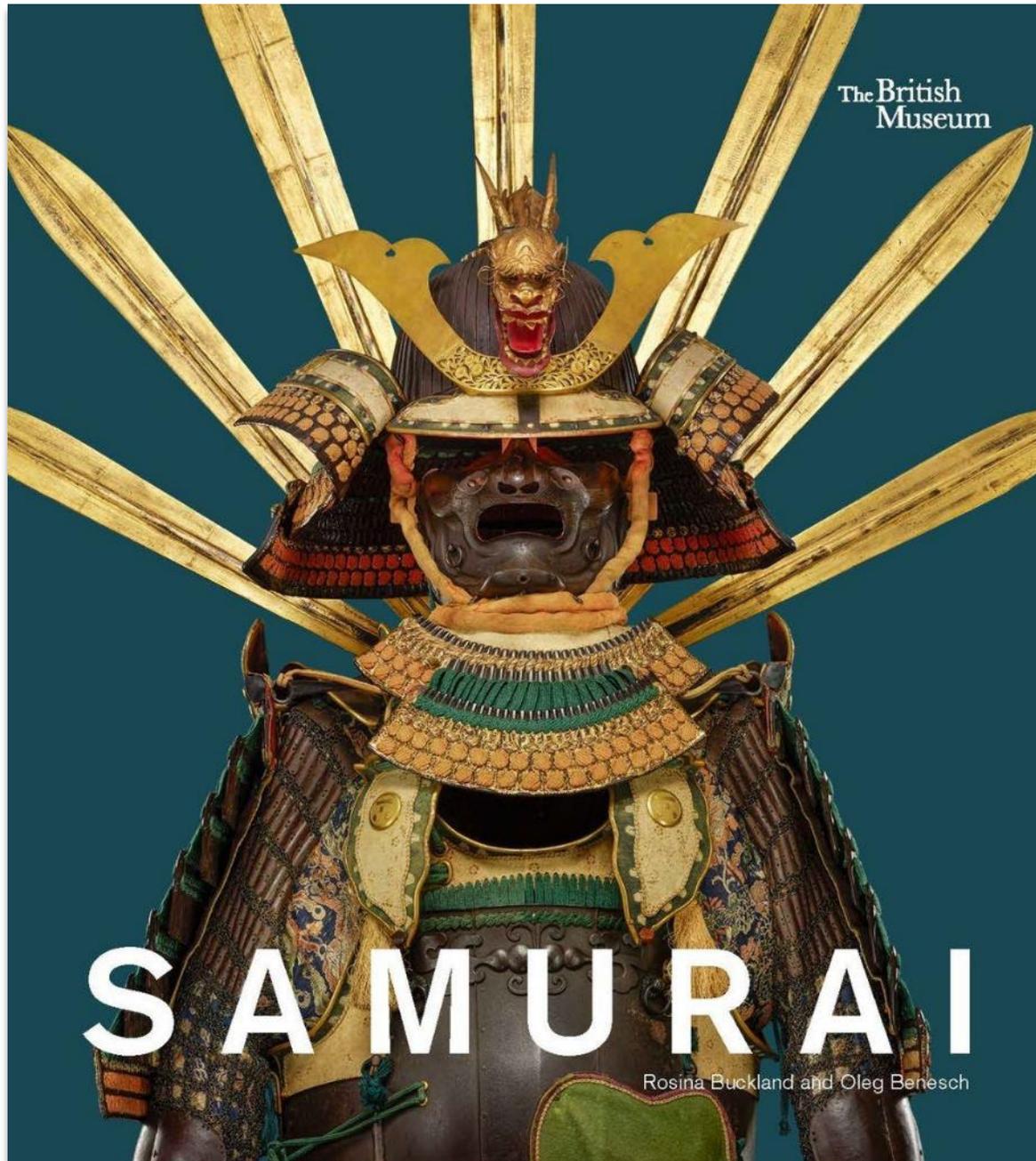
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The British  
Museum

# SAMURAI

Rosina Buckland and Oleg Benesch



# Samurai

Rosina Buckland and Oleg Benesch

The word 'samurai' stands for ideals of courage, honour, self-sacrifice and loyalty. Yet much of the common understanding is imaginative fiction. This book explores the concept from medieval reality, through early modern changes, to today's hugely varied popular culture, challenging preconceptions and exploding myths.

- The figure of the samurai is unique in its global intelligibility, read both as a symbol of Japan and as a universal icon of the virtuous and fearless warrior.
- Published to accompany a major exhibition at the British Museum, this is the first book to explore the centuries-long trajectory of the samurai through objects from international collections.
- It discusses the historical origins of the samurai warrior class in the civil wars of the medieval period and examines the stories they told of their own achievements. The ideal of the medieval warrior took on legendary status, leading to endless representations in popular culture of past examples of heroic valour.
- Discussions of national myth and global samurai bring the story up to the present day through a broad selection of films, television shows, manga, anime, video games and more.

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320 Illustration(s)

270 mm x 240 mm

The British Museum Press

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**10** Saddle and stirrups with dragonfly motif, 1646, Japan. Lacquer, wood, gold, metal and leather. H. 27.5 cm, W. 31 cm (saddle), H. 20 cm, W. 14 cm (stirrups). National Museum of Japanese History, Sakura, H-4B-39. Gift of Tsunajirō Ueda.

**11** Quiver (*ebira*), 1800–50, Japan. Leather, black lacquer and gilding. H. 98 cm, W. 22.5 cm, D. 9 cm. Royal Armouries, Leeds, XXV/B.157.

**12** Imamura Zuigaku Yoshitsugu, *Illustrated Account of the Latter Three-Year War (Gosannen kassen ekotoba)* (detail), vol. 2 (from set of three), 1780, Japan. Ink, colour and gold pigment on paper. H. 46 cm, W. 175 m. John C. Weber Collection.

Horses were expensive to maintain and were prized possessions, often given to a young man on his coming of age. The horses of medieval Japan, known as *taishuba*, were smaller than breeds today. This screen (fig. 9), attributed to the court painter Tosa Mitsumochi (1496–1559?), shows a scene of a horse being broken in by four grooms in a riverside pasture in autumn, with two horses bathing in the foreground and two horses and a foal galloping in from the left. To display such an image in a reception room bespoke the owner's physical strength and equestrian prowess. The basic forms are done in ink, with delicate use of light colours on the rocks, horses and figures, and a mist of gold dust floats over the scene. Mitsumochi is recognised for his efforts to unite Chinese and Japanese painting techniques and for re-establishing the fortunes of the Tosa school. The naturalistic techniques visible here and the expressive quality of his works were new to the native style of painting termed *Yamato-e* that the school practised.<sup>12</sup>

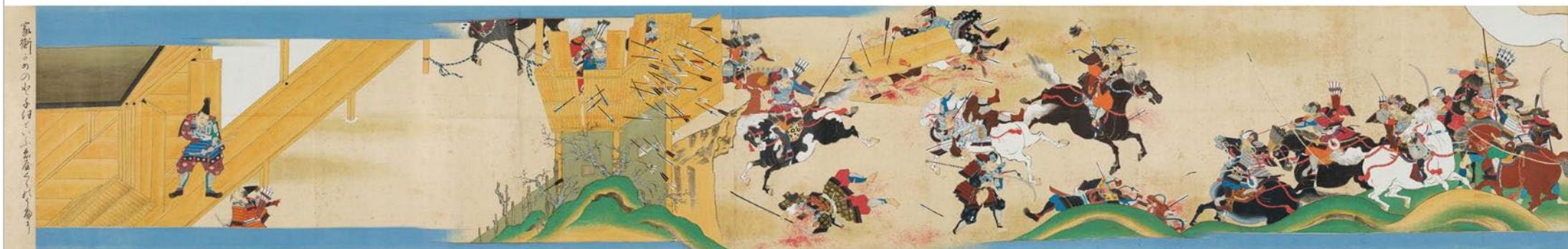
The Japanese saddle (*kura*) was designed as a platform for shooting arrows. Made of red oak, it consists of a front pommel and a rear cantle joined by two contoured bands, which sit on either side of the horse's spine; the whole is richly decorated with lacquer of various colours, mother-of-pearl inlay and other materials. Double leather pads (*shitakura*) are attached beneath the saddle as cushioning, with further pads above, and larger leather saddle flaps (*aoiri*) protect

the horse's flanks from the heavy stirrups (*abumi*) suspended from the saddle. Stirrups were made of iron and decorated with inlay and lacquer. This set has a design of massed dragonflies (fig. 10), a motif seen as symbolic of the samurai for the insect's ability to head straight for the target and its short lifespan.

Mounted archery was a highly evolved art. Several archery methods were practised, the best known of which is *yabusame* due to its use in many local festivals. *Yabusame* entailed riding at high speed and firing the arrow to one's left, but this was in fact a later development in a revivalist style. There was also forwards shooting (*aimono-i*), backwards shooting (*oshimogiri-sha*), shooting to the right of the horse's neck (*mete-sha*) and static shooting (*umaseshi-sha*).<sup>13</sup> The standard quiver was the *ebira*, an open form worn on the right hip that allowed for a quick draw. Its partially lacquered bamboo frame contained a rack to receive the arrow tips and it was fitted with leather straps to hold the shafts in place (fig. 11).

The medieval longbow measured up to 230 centimetres. To achieve flexion of such a length while on horseback the grip had to be placed below the centre, about one-third of the way from the base, and it is this aspect that characterised the Japanese bow. The earliest form of the lacquered 'rounded wooden bow' (*maruki-yumi*) eventually evolved into the more powerful laminate bow of wood and bamboo (*fusedake-yumi*), which increased the weapon's flexibility and the arrows' flight range. Reinforcement was provided by wrapping rattan around at various points. By the early eleventh century arrows were around 86 to 96 centimetres long.

While mounted archery was primary, many encounters were decided by the combatants dismounting and engaging in hand-to-hand combat with swords or long-handled polearms that had a curved, single-edged blade (*naginata*). The *Illustrated Account of the Latter Three-Year War (Gosannen kassen ekotoba*; see p. 56) reveals the brutal reality of warfare in medieval Japan: to the right a warrior charges away with an enemy head impaled on his sword; blood spurts from his horse's flank, which has been pierced by an arrow (fig. 12). In the foreground by a knell, both man and horse have been cut down by arrows. To the left an archer has been struck in the mouth by an arrow and his quiver is clearly visible as he falls from his mount. Immediately above, a pile of bloody





50 Scenes from the Battle of Ichinotani (right) and the Battle of Yashima (left), 1624–44. Pair of six-panel folding screens, ink, colours and gold leaf on paper. H, 155.4 cm, W, 373.8 cm. British Museum, London, 1950,1111,022 and 023. Donated by the Trustees of James Martin White, 1950.

It is thought that illustrated narratives of the *Tale of the Heike* were already being created in handscroll format by the early thirteenth century.<sup>31</sup> Drawing on these images, during the fifteenth century a set of renowned incidents in battle were depicted on folding screens, executed in richly coloured pigments embellished with gold leaf that reflected (and augmented) the limited light sources of sunlight or candles. These screens were made in large numbers, often being copies of earlier versions. Few early examples of such screens survive, but the later Tokugawa shogunate commissioned many by Kano-school artists, as it claimed descent from the victorious Minamoto. This imagery was used to enforce the message of their legitimate rule. Minamoto no Yoshitsune's victories at the battles of Ichinotani and Yashima during the Genpei War on behalf of his half-brother, Yoritomo, became the most popular pairing, drawing closely from the accounts in chapters 9 and 11 of the *Tale of the Heike*. A pair from the early seventeenth century is typical of the genre, with a selection of the major encounters from different times skilfully unified in a single panoramic composition that is spatially organised by floating gold clouds and viewed from an elevated vantage point (fig. 50). Large groupings of mounted warriors on both land and sea convey a vivid sense of the confusion of battle while individual incidents, seen as if in close-up, provide human-scale stories. Most viewers would have recognised the figures involved; the small slips bearing the warriors' names are later additions.

The right screen illustrates Ichinotani, a narrow, protected strip of land between mountains and sea that posed logistical difficulties. Yoshitsune divided his forces in two, one leading an attack at Ikuta Shrine to the east, the other descending the precipitous Hiyodori Pass (seen at top) to take the Taira



fortress by surprise. Cornered, the Taira fled to their boats (centre, bottom), but only relatively few managed to escape. A series of individual encounters are depicted along the shoreline in the centre of the fifth panel from the right, including the death of Taira no Tadanori (1144–1184), his severed head held by Okabe Tadafumi (d. 1197), who poignantly finds a poem on the slain warrior's quiver. To the left Taira no Munenori (1147–1185) is being pulled from a capsized boat. Just above is the most famous encounter, when Kumagai Naozane (1141–1208) charges towards the water, fan in outstretched hand, to challenge the fleeing Taira no Atsumori (1169–1184) to return and fight. Naozane slays Atsumori, only to realise that this was the youth whose wondrous flute-playing had captivated him the night before; in remorse, he pledges to renounce his warrior ways and become a monk. At top left Taira no Tomonori escapes to the boat that Munenori has just boarded.

The left screen shows the Taira stronghold at Yashima, on the northern coast of Shikoku island, with the Minamoto cavalry charging in at bottom left and the Taira already taking flight in their boats. Yoshitsune is seen in the mêlée at the top of the second panel, nimbly evading the Taira enemy's grappling hooks to recover the bow he has dropped in the water. At the centre (third panel from the right), Satō Tadanobu is felled by an arrow shot by Taira no Noritsune (1160–1185), who leaps ashore to take his head, unsuccessfully. Above is Nasu no Yoichi, who has ridden into the water to answer the Taira challenge, where a Taira noblewoman, standing on a retreating boat, has attached a folding fan to a pole as a lure. Despite the fading light and strong sea breeze, he fires off an arrow that strikes the target.



**104** Outer robe (*uchikake*), 1800–50. Japan. Plain weave crêpe silk with freehand paste-resist dyeing (*yōzen*) and embroidery. H. 163 cm, W. 124 cm. Victoria and Albert Museum, London, FE.188-2018.



**105** Unlined kimono (*katabira*), 1800–50. Japan. Ramie (*asa*), freehand paste-resist dyeing (*yōzen*) with embroidery in silk and gold-wrapped silk threads. H. 149.5 cm, W. 122 cm. Victoria and Albert Museum, London, FE.190-2018.



**106** Dressing set, 1750–1800. Japan. Wood, lacquer, gold and bronze. H. 62 cm, W. 27 cm, D. 11.8 cm. British Museum, London, 1896,0328.1a-s. Donated by Sir Augustus Wollaston Franks.

**107** Teeth-blackening (*ohaguro*) set, 1800–1900. Japan. Brass. H. 12 cm, Diam. 11 cm (ewer including spout), H. 5.6 cm, Diam. 7 cm (bowl), W. 6 cm (cosmetic stand). British Museum, London, 1907,0523.1-3. Donated by Charles Lund.

**108** Katsushika Ōi, *Illustrated Treasury on Daily Life for Women*, 1847. Japan. Woodblock-printed book. H. 25 cm, W. 18 cm (covers). British Museum, London, 1979,0305,0.55B.

colours and gold-wrapped thread, with some details painted in ink. The garment has five crests in the form of carriage wheels.<sup>21</sup>

When the daughter of a daimyo married and entered her husband's family home, she was provided with an extensive trousseau of sumptuously ornamented lacquered items, including a set of three display units (*shodana*) for a range of cosmetic and accessory boxes, together with an incense game (see p. 133), a shell-matching game and clothes stands. Lower-ranking women also needed various accessories; this dressing set comprises a drawer unit fitted with a mirror stand, hairbrushes, combs, a powder brush and cosmetics containers for scents, hair oil, face powder (finely powdered rice flour), rouge (made from safflower), and eyebrow paint (made from charcoal) (fig. 106). The decoration is of paulownia boughs, a popular motif with noble families, although the mirror box and six brush-backs have peonies and camellias, suggesting they originally came from a different set.

Married women customarily coated their teeth with a solution of iron filings and vinegar in order to protect the enamel, and this marked a new stage of a woman's life. The equipment in fig. 107 comprised a set of lidded ewer (*kame-uekashi*), a hinged tray (*ueatashi-gane*) and a cup (*kame-tsuki*), which would have been placed over a lacquer basin with handles (*mimidarai*). These utensils were similarly decorated with auspicious motifs, such as plum and pine trees and cranes symbolising long life.





In swords, too, there was a fashion for creating blades in the styles and dimensions of the twelfth to fourteenth centuries in an effort to revive the military spirit of Japan in the face of increasing Western military power (fig. 161). One blade was forged in 1833 by Taikei Naotane (d. 1857), who trained in Edo under Suishinshi Masahide (d. 1826), the smith who initiated what is termed the *shinshintō* ('new-new sword') period.<sup>33</sup> In the 1770s Masahide was instrumental in the revival of ancient styles, authoring publications such as *Practical Sword Dissertation* (*Taken jūtsuyō ron*). The broad shape and shallow curve are a revival of the great weapons of the fourteenth century, while the *hamon* (see p. 33) recalls an earlier tradition from Bizen province. The blade is engraved with the figure of the deity Fudō Myō-ō standing beneath a waterfall on one side, with his vajra-hilted straight sword on the other (see p. 34). The fittings of the mounting are of *shakudō* alloy with chrysanthemums and paulownias in gold and coloured alloy.

There was a huge thirst for knowledge of the world beyond Japan, which entered the country via Nagasaki. The substantial Chinese trade, bringing about 200 ships a year, served as an important conduit for manufactured goods and information, both from within China and transmitted from further afield. A much smaller Dutch operation of two ships per annum allowed for the import of European books after regulations were loosened in 1720 under the shogun Tokugawa Yoshimune, though these continued to exclude any Christian material.

Interest in foreign costumes even affected men's fashion. The *jūgasa* (parade hat) depicted here is unusual, taking the form of the soft hat associated with Dutchmen (though ultimately derived from Tartar costume), the pale brown lacquer emulating the colour of leather, complete with undulating rim (fig. 162). The underside is decorated with four concentric rings formed of alternating black and gold triangles that would have caught the light dramatically when the wearer moved his head. The crest is that of Takenaga Shigekado (1573–1631).

#### Samurai love

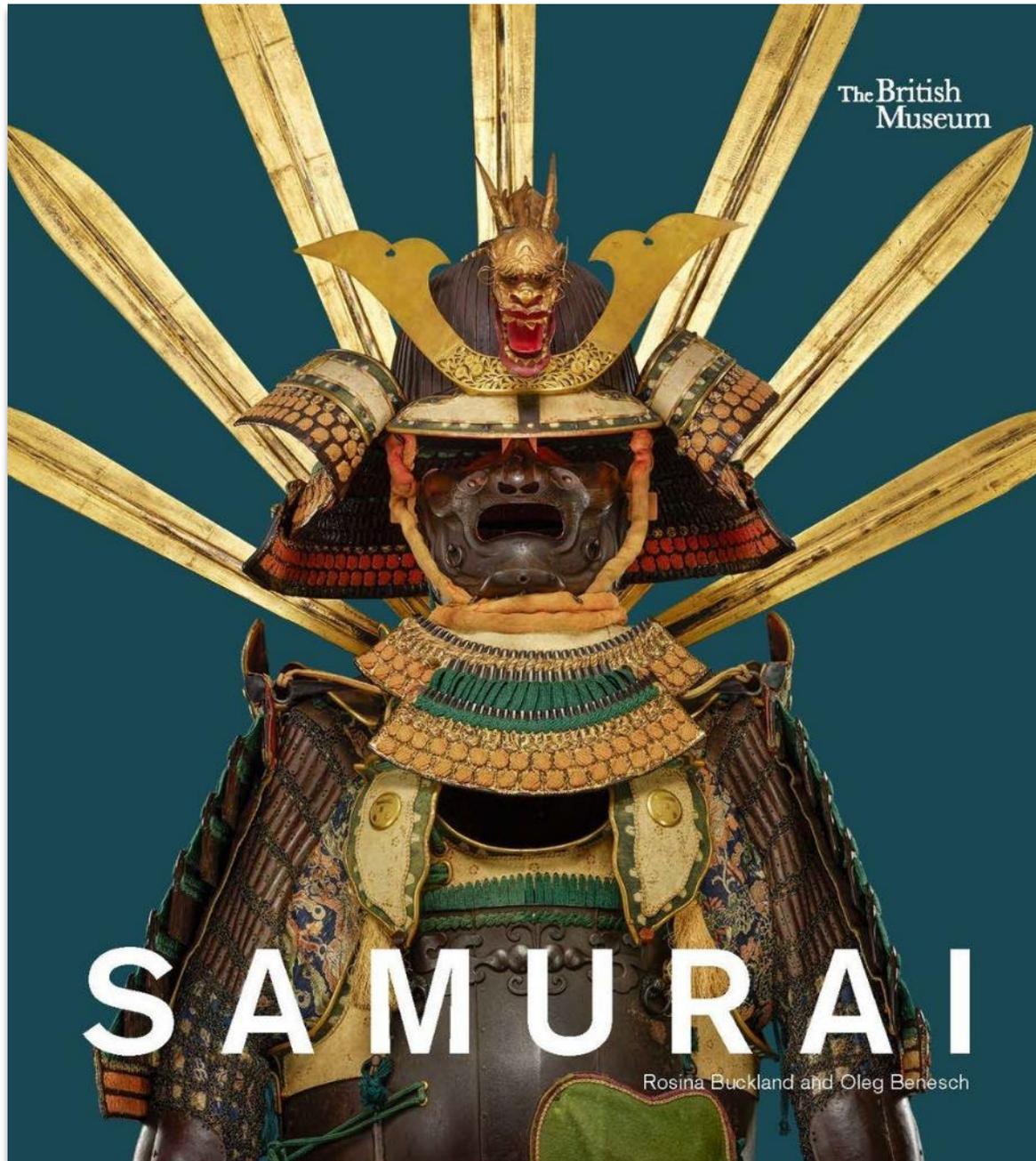
Men and women of the *bushi* class were expected to marry to ensure the stability of the house (*ie*) by producing heirs and, as in many societies, familial control over the choice of partner increased with the responsibilities



160 *Dōmaru-gusoku*, 1700–1800. Japan. Iron, wood, lacquer and silk. H. 145 cm, W. 90 cm, D. 90 cm. Private collection, courtesy of SYZ Ltd.

161 Taikei Naotane with additional carving by Honjō Yoshitane, *Wakizashi* with a carving depicting Fudō Myō-ō under a waterfall, 1833. Japan. Steel blade, wood, metal, lacquer, gold, ray skin, *shakudō* and textile. L. 45 cm. British Museum, London, 1952.1028.19.a-d. Donated by Margaret Flass.

162 *Jūgasa* in Dutch style, 1800–1900. Japan. Wood, lacquer and gold. H. 8 cm, D. 51 cm. Private collection, courtesy of SYZ Ltd.



# Samurai

Rosina Buckland and Oleg Benesch

The word 'samurai' stands for ideals of courage, honour, self-sacrifice and loyalty. Yet much of the common understanding is imaginative fiction. This book explores the concept from medieval reality, through early modern changes, to today's hugely varied popular culture, challenging preconceptions and exploding myths.

- The figure of the samurai is unique in its global intelligibility, read both as a symbol of Japan and as a universal icon of the virtuous and fearless warrior.
- Published to accompany a major exhibition at the British Museum, this is the first book to explore the centuries-long trajectory of the samurai through objects from international collections.
- It discusses the historical origins of the samurai warrior class in the civil wars of the medieval period and examines the stories they told of their own achievements. The ideal of the medieval warrior took on legendary status, leading to endless representations in popular culture of past examples of heroic valour.
- Discussions of national myth and global samurai bring the story up to the present day through a broad selection of films, television shows, manga, anime, video games and more.

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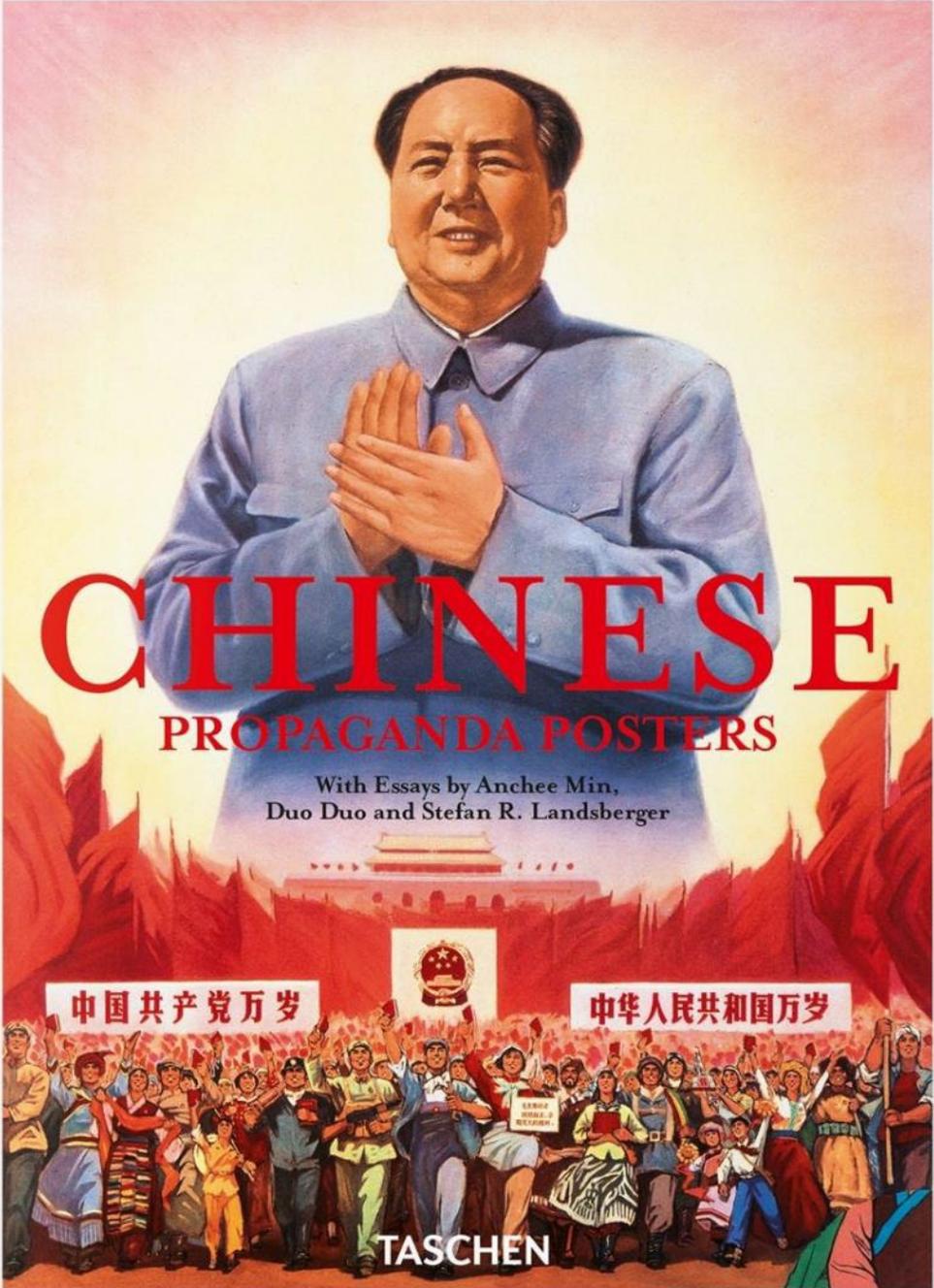
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304 Pages | Hardcover

320 Illustration(s)

270 mm x 240 mm

The British Museum Press



# CHINESE

## PROPAGANDA POSTERS

With Essays by Anchee Min,  
Duo Duo and Stefan R. Landsberger

中国共产党万岁

中华人民共和国万岁

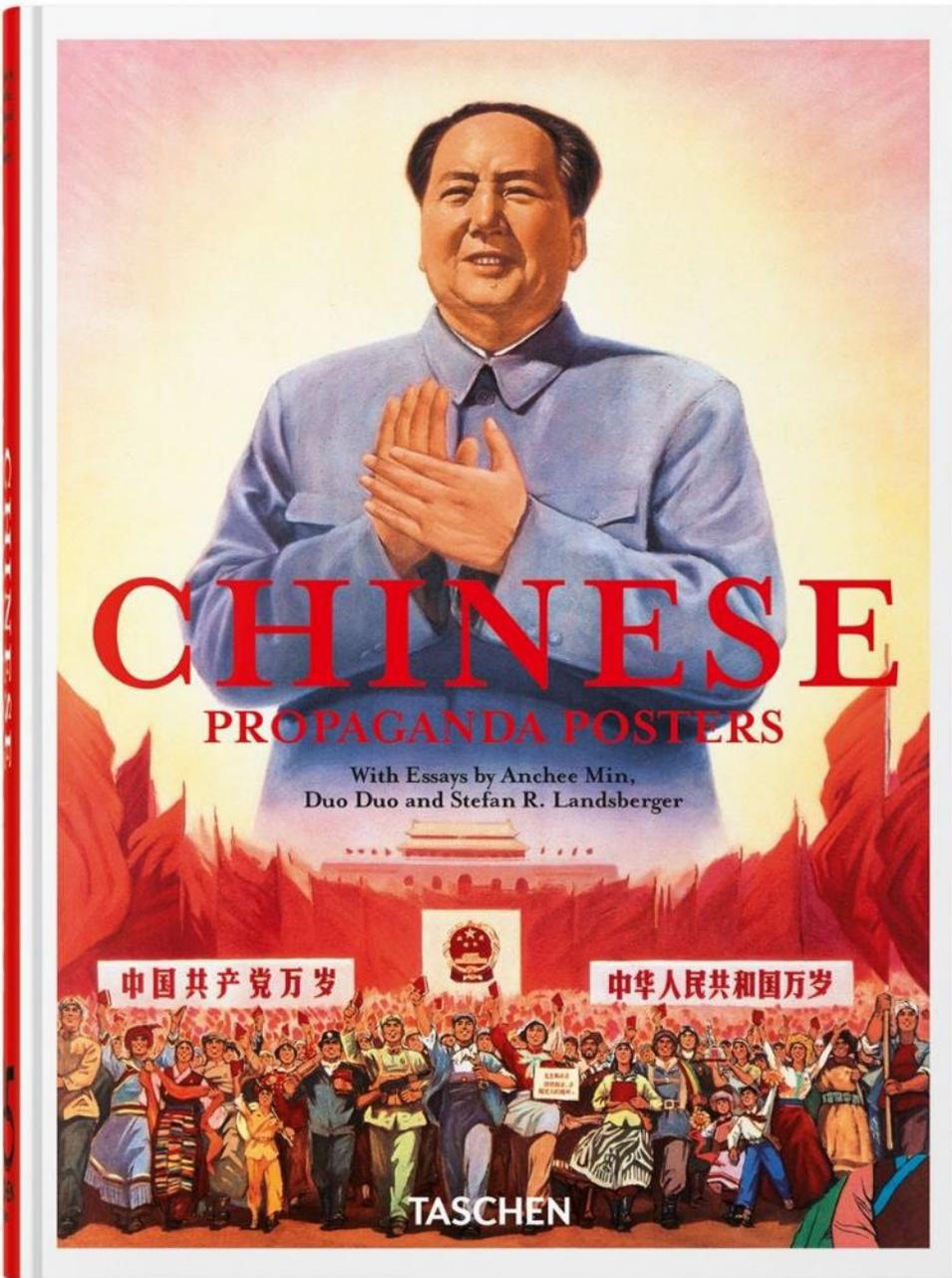
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# Chinese Propaganda Posters. 45th Ed.

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- Chairman Mao, portrayed as a stoic superhero (aka the Great Teacher, the Great Leader, the Great Helmsman, the Supreme Commander), appeared in all kinds of situations (inspecting factories, smoking a cigarette with peasant workers, standing by the Yangzi River in a bathrobe, presiding over the bow of a ship, or floating over a sea of red flags), flanked by strong, healthy, ageless men and "masculinised" women and children wearing baggy, sexless, drab clothing.
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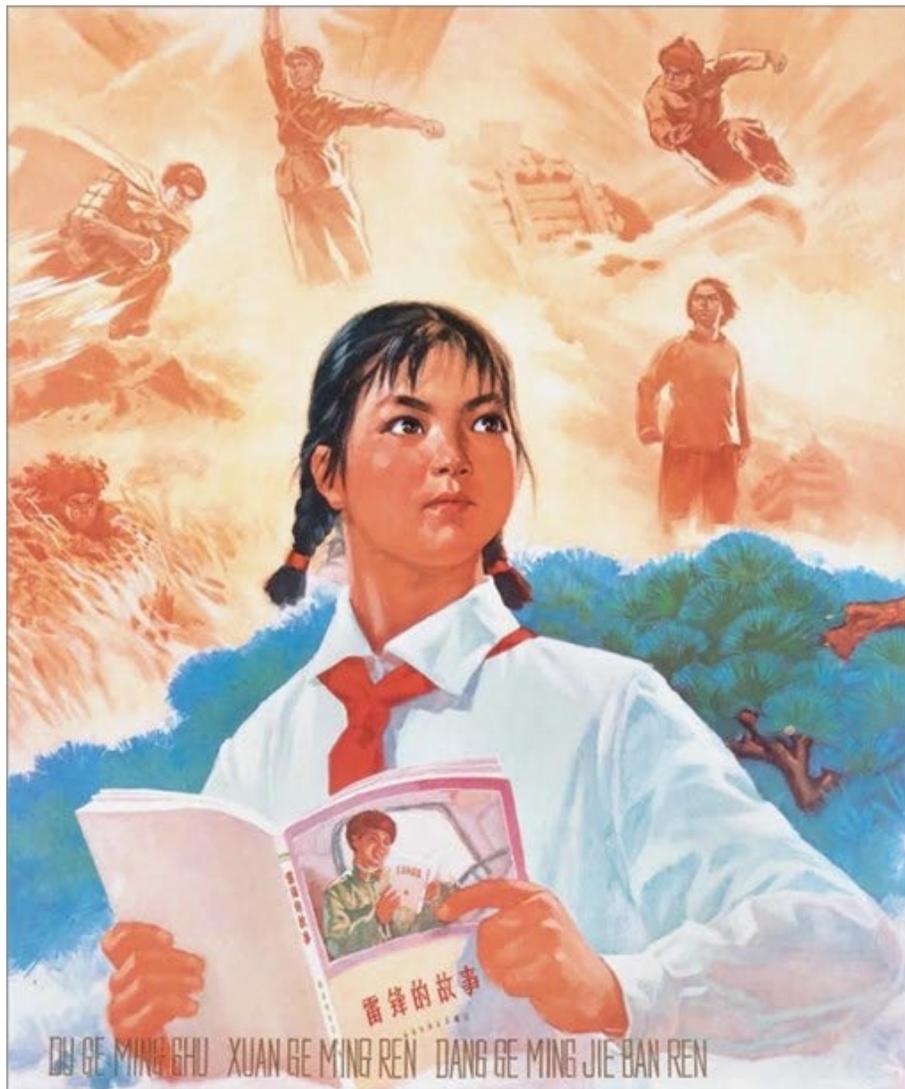
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读革命书 学革命人 当革命接班人

## THE GIRL IN THE POSTER

I wanted to be the girl in the poster (opposite) when I was growing up. Every day I dressed up like that girl in a white cotton shirt with a red scarf around my neck, and I braided my hair the same way. I liked the fact that she was surrounded by the revolutionary martyrs, whom I was taught to worship since kindergarten. The one on the far right was Liu Hulan, the teenage girl whose head was chopped off by the Nationalists because she wouldn't betray her faith in Communism. The soldier above her was Huang Ji-guang (see page 20), who used his chest to block American machine-gun fire in the Korean War. The one next to him was Dong Cunrui, who used his own body as a post supporting explosives when blowing up an enemy bridge. The soldier on the far left was Cai Yong-xiang, who was run over by a train while rescuing others. The book, which the girl in the poster carries in her hands, is *Stories of Lei Feng*, a soldier/hero/martyr, who was a truck-driver who died protecting others.

My passion for the posters began when I was eight years old. One day I brought home from school a poster of Chairman Mao (see page 11). Although I did not know that the Cultural Revolution had started, my action made me a participant—I removed my mother's "Peace and Hap-

piness" painting with children playing in a lotus pond from the wall, and replaced it with the Mao poster. My mother was not pleased but she tried not to show her disappointment. I remember my thoughts: why wasn't she happy about Mao looking down at us during every meal while others couldn't have enough of Mao?

The posters had a great impact on my life. They taught me to be selfless and to be loyal to Mao and Communism. To be able to feel closer to Mao, I filled my house with posters. I looked at Mao before I closed my eyes at night and again when I woke. When I saved a few pennies, I would go to the bookstores to buy new Mao posters.

The place where I lived in Shanghai became a war zone during the heat of the Cultural Revolution in the late sixties and early seventies. Violence between factions often led to death. Everyone fought in the name of Mao. To be a Maoist was the goal of the time. For ten years I was in charge of the "Blackboard Newspaper" in my school. For the head art, I copied every image from *Samples of illustrations and decorative designs for newspapers and magazines* (see page 22). Week after week, month after month and year after year, I tirelessly drew pictures. I put out extra editions of the blackboard newspaper

Read revolutionary books, learn from revolutionaries and become an heir of the revolution  
Book title: *Stories of Lei Feng*  
Artist: Mo Shuzi; Jiangsu People's Publishing House, 1974

Revolutionäre Bücher lesen, von Revolutionären lernen und Erbe der Revolution werden  
Buchtitel: *Geschichten von Lei Feng*  
Gemalt von Mo Shuzi; Volksverlag Jiangsu, 1974

Lisez des livres révolutionnaires, instruisez-vous des actes des révolutionnaires et devenez les héritiers de la révolution  
Titre du livre: *Histoires de Lei Feng*  
Peintre: Mo Shuzi, Éditions Populaires du Jiangsu, 1974



**热烈欢呼第四届全国人民代表大会胜利召开**

Pages 62-63

We cheer the successful opening of the 4<sup>th</sup> National People's Congress On the sheet of paper held by the child. Good news Designed by: Shandong Province Exhibition Hall Studio Published by: Shandong People's Publishing House, 1971; 0.28 Yuan

Mit begeisterten Ausrufen die erfolgreiche Eröffnung des 4. Nationalen Volkskongresses begrüßen Auf dem Blatt in der Hand des Kindes: Freudige Nachricht Entwurf: Studio der Ausstellungshalle der Provinz Shandong Herausgeber: Volksverlag Shandong, 1971; 0.28 Yuan

Saluons par des clameurs d'enthousiasme l'ouverture du 4<sup>e</sup> Congrès National populaire Sur la feuille dans la main de l'enfant: Bonne nouvelle Conception: Studio de la Maison des Expositions de la province du Shandong Éditeur: Éditions Populaires de Shandong, 1971; 0.28 yuan

“We must have faith in the masses and we must have faith in the Party. These are two cardinal principles.”

Wir müssen an die Massen glauben, wir müssen an die Partei glauben: Das sind zwei Grundprinzipien. \* Il faut faire confiance aux masses; il faut faire confiance au Parti: ce sont là deux principes fondamentaux.

Continue the march to victory Banner: Under the leadership of the Central Committee led by Chairman Hua, continue the march to victory Artist: Wang Yupin, Rongcheng District House of Culture; Shandong People's Publishing House, 1977; 0.11 Yuan

Den Siegesmarsch fortsetzen Transparent: Unter Führung des Zentralkomitees den Siegesmarsch fortsetzen. Gemalt von Wang Yupin, Kulturhaus des Kreises Rongcheng; Volksverlag Shandong, 1977; 0.11 Yuan

Poursuivons la marche vers la victoire Banderole: Poursuivons la marche vers la victoire sous la conduite du comité central que dirige le président Hua. Peintre: Wang Yupin, Maison de la Culture du canton de Rongcheng; Éditions Populaires du Shandong, 1977; 0.11 yuan

Pages 66-67

Eagerly looking forward to our arrival. Bottom left, on life ring: Shanghai Artists: Sun Xikun, Gu Juanhua, and Shen Liangrong of the Shanghai Port Authority; Shanghai People's Publishing House, 1<sup>st</sup> edn 1973, 4<sup>th</sup> edn 1974 Print run: 1,800,001-2,300,000; 0.14 Yuan

Sehnlichste Erwartungen Links unten auf dem Rettungsring: Shanghai. Gemalt von Sun Xikun, Gu Juanhua und Shen Liangrong von der Hafenaufsicht Shanghai; Volksverlag Shanghai, 1. Aufl. 1973, 4. Aufl. 1974 Auflage: 1 800 001-2 300 000; 0.14 Yuan

De grandes espérances En bas à gauche sur la bouée de sauvetage: Shanghai. Peintres: Sun Xikun, Gu Juanhua et Shen Liangrong, de l'organe de surveillance du port de Shanghai; Éditions Populaires de Shanghai, 1<sup>re</sup> éd. 1973, 4<sup>e</sup> éd. 1974 Tirage: 1 800 001-2 300 000; 0.14 yuan



Pages 68-69  
Chairman Mao on a tour  
of inspection in Fushun. Designed  
by: Liaoning Province Propaganda  
Hall for the Ideas of Mao Zedong;  
Liaoning People's Publishing  
House, 1972; 0.12 Yuan

Vorsitzender Mao auf einer  
Inspektionsreise durch Fushun.  
Entwurf: Propaganda-Halle für  
Mao Zedong-Ideen der Provinz  
Liaoning; Volksverlag Liaoning,  
1972; 0.12 Yuan

Le président Mao lors d'un  
voyage d'inspection à Fu-shun.  
Conception: Maison de la propa-  
gande des idées de Mao Zedong  
de la province du Liaoning;  
Éditions Populaires du Liaoning;  
1972; 0.12 yuan

Shining path, glittering future.  
Banner, above: Stride triumphantly  
forward along the revolutionary  
path of Chairman Mao Designed by:  
Workers' Art Study Group of the  
Shanghai Office for Mechanical  
Engineering and Electronics;  
Shanghai People's Publishing  
House, 1975; 0.14 Yuan

Strahlender Weg, Glänzende  
Zukunft. Transparent oben: Auf der  
revolutionären Linie des Vor-  
sitzenden Mao triumphierend  
vorwärts schreiten Entwurf: Kunst-  
Arbeitsgruppe der Arbeiter beim  
Amt für Maschinenbau und  
Elektronik Shanghai; Volksverlag  
Shanghai, 1975; 0.14 Yuan

La voie étincelante de l'avenir  
radieux. Banderole, en haut: Avan-  
çons triomphalement dans la  
ligne révolutionnaire du prési-  
dent Mao Conception: Groupe de  
travail artistique des ouvriers du  
Service de construction méca-  
nique et électronique de Shan-  
ghai; Éditions Populaires de  
Shanghai, 1975; 0.14 yuan



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III

**SOCIALISM  
AND COMMUNISM**

SOZIALISMUS UND KOMMUNISMUS  
LE SOCIALISME ET LE COMMUNISME





祖国保卫者一

Defender of the fatherland (No. 1)  
Verteidiger des Vaterlandes (Nr.1)  
Défenseur de la patrie (n° 1)



祖国保卫者二

Defender of the fatherland (No. 2)  
Verteidiger des Vaterlandes (Nr.2)  
Défenseur de la patrie (n° 2)



祖国保卫者三

Defender of the fatherland (No. 3)  
Verteidiger des Vaterlandes (Nr.3)  
Défenseur de la patrie (n° 3)



祖国保卫者四

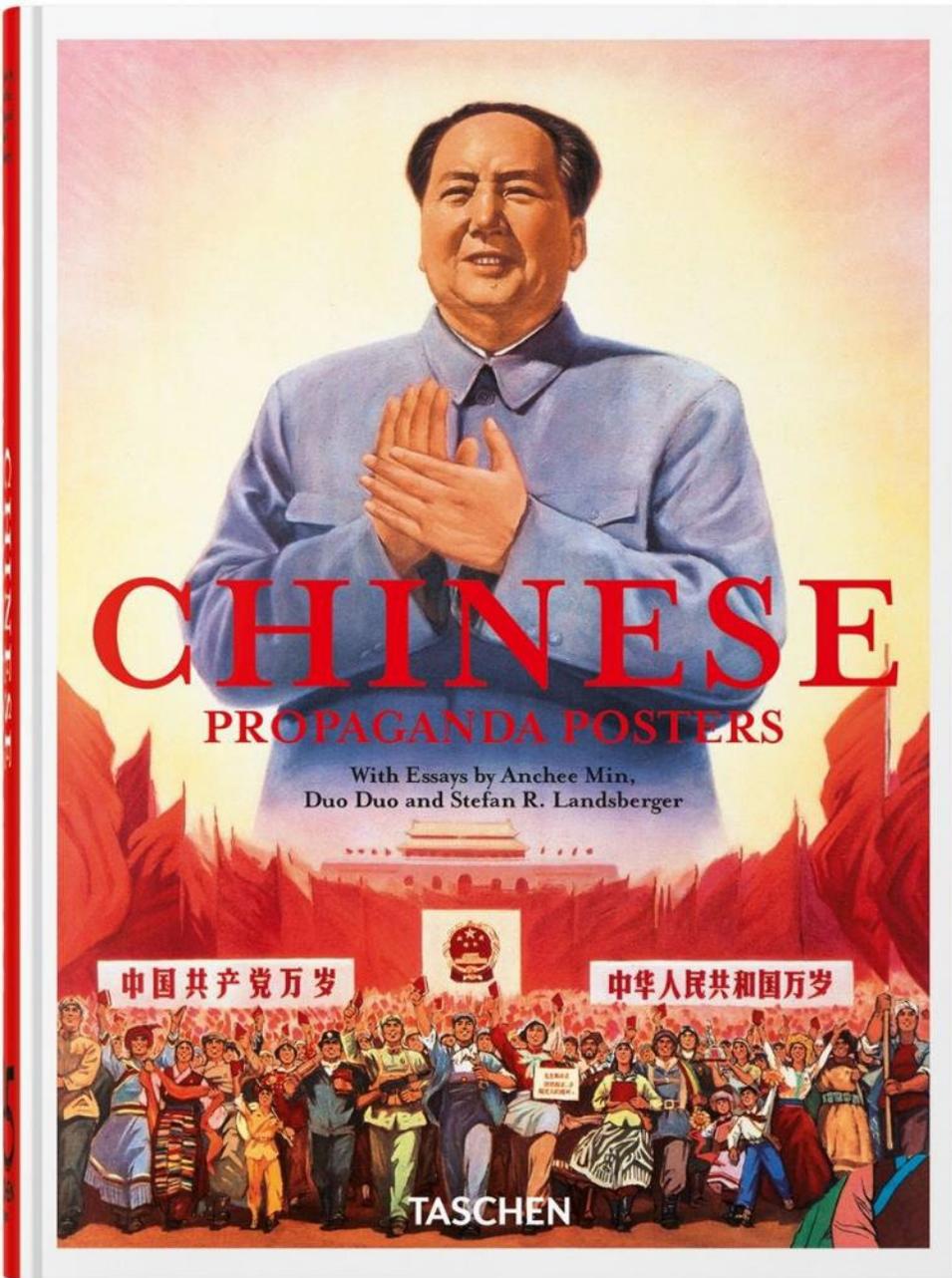
Defender of the fatherland (No. 4)  
Verteidiger des Vaterlandes (Nr.4)  
Défenseur de la patrie (n° 4)

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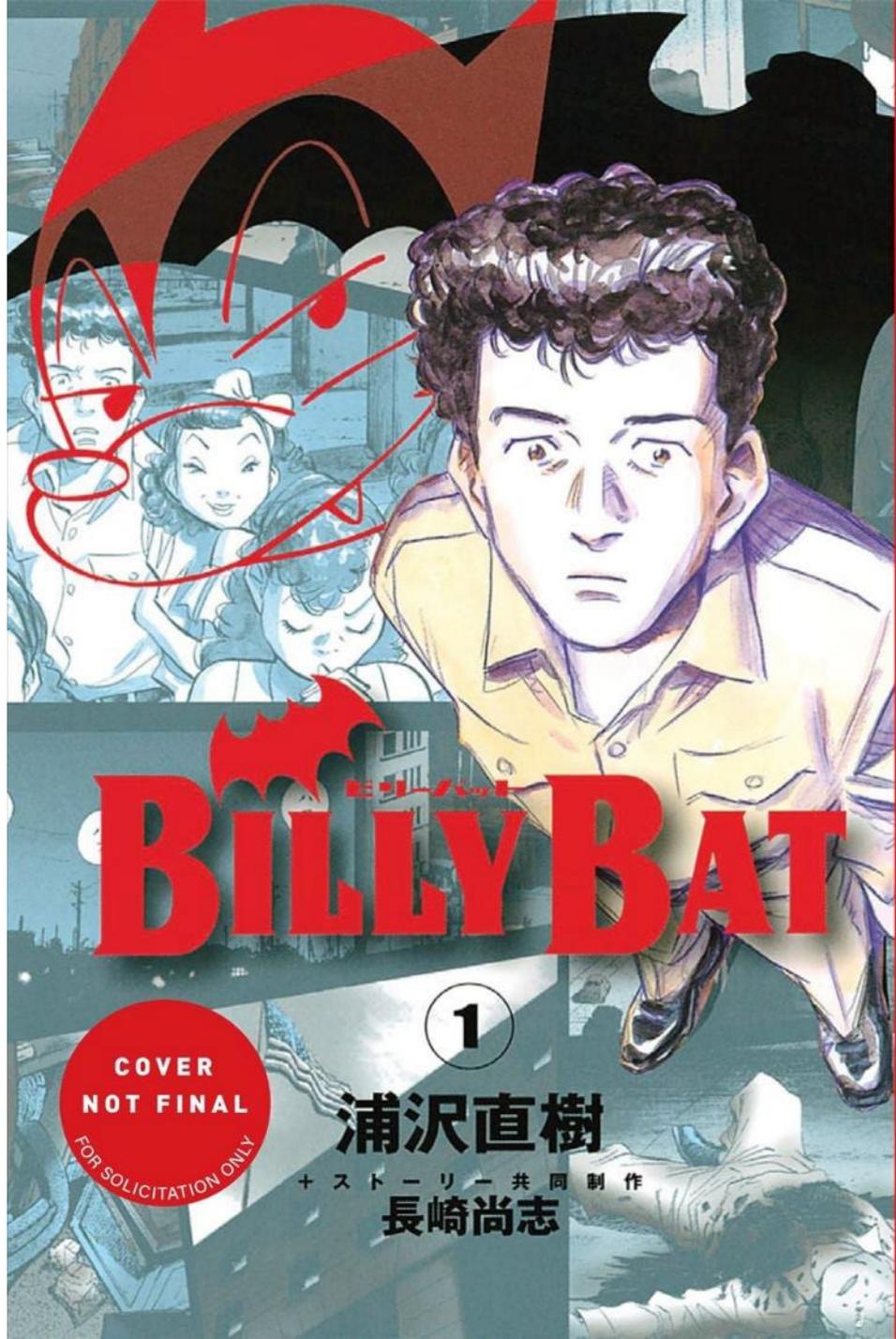
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コミック

# BILLY BAT

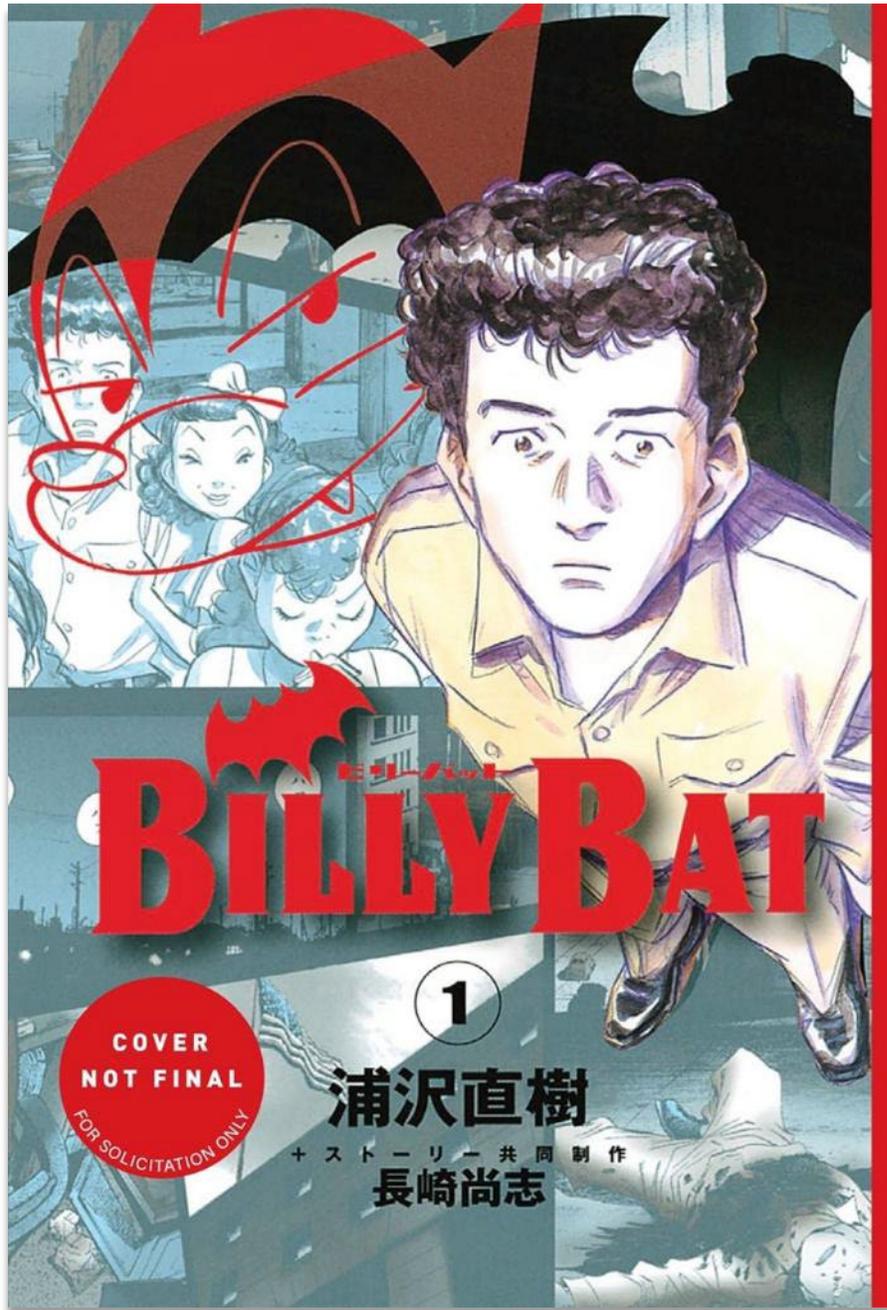
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FOR SOLICITATION ONLY

浦沢直樹

＋ストーリー共同制作

長崎尚志



# Billy Bat Volume 1

Naoki Urasawa

A highly requested title from Naoki Urasawa and Takashi Nagasaki, the in-demand manga *Billy Bat* is a historical conspiracy-thriller meta-manga spanning multiple millennia following a Japanese American comic artist's search for the truth regarding the origins of his character "Billy Bat."

- This is the first thrilling volume in the sci-fi mystery by Naoki Urasawa and Takashi Nagasaki, beautifully packaged and available for the first time in English.
- It's 1949 Los Angeles, and Kevin Yamagata, a Japanese American comic book author, is drawing his bestselling character, Billy Bat: a quick-witted detective who is, unsurprisingly, a cartoon bat.
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Ages 16 And Up

Black-and-white illustrations Printer:  
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191 mm x 127 mm

Kana

# BILLY BAT

KEVIN YAMAGATA

DREARY NIGHT MURDERS



THE FOLKS WHO'VE GOT ALL THE LUCK AND THE ONES WHO DON'T,

THERE ARE ONLY TWO TYPES OF FOLKS WHO LIVE IN THIS CITY—



THE FOLKS WHO WIN BIG AND THE ONES WHO ALWAYS LOSE...

THE FOLKS SWIMMIN' IN CASH AND THE ONES WHO AIN'T.

## BILLY BAT

RELIVE BILLY'S COUNTLESS ADVENTURES!  
THE THRILL OF A LIFETIME AWAITS!

THE BIGGEST  
NEWS IN COMICS!

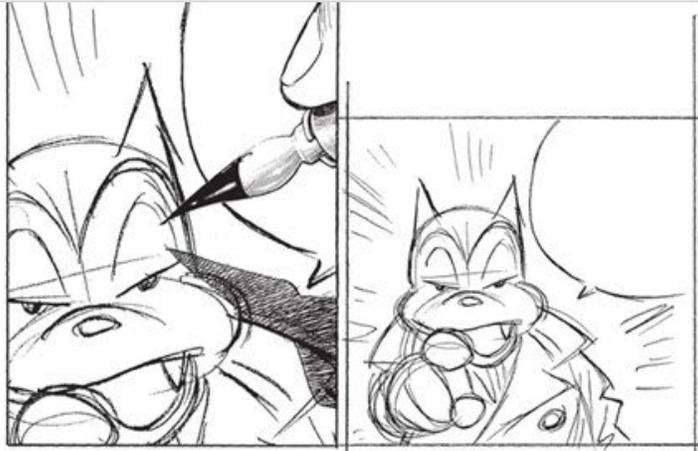
BILLY BAT AND THE  
PHARAOH'S CURSE

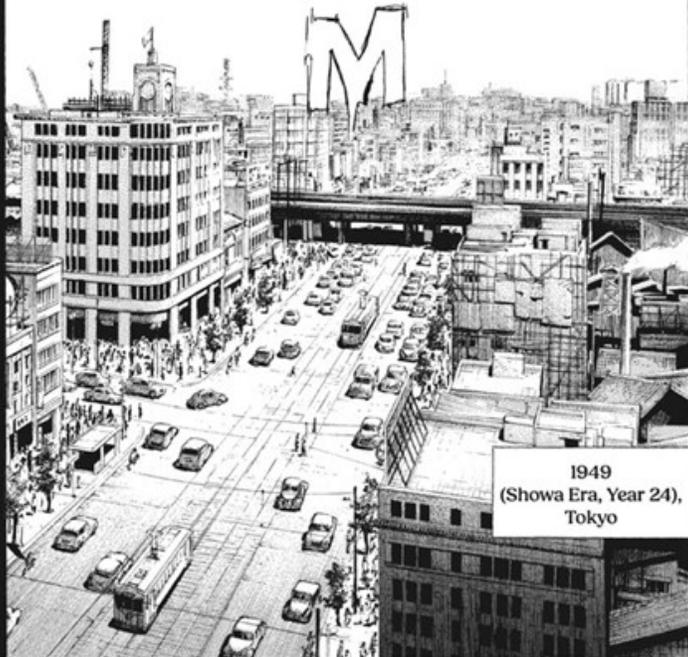
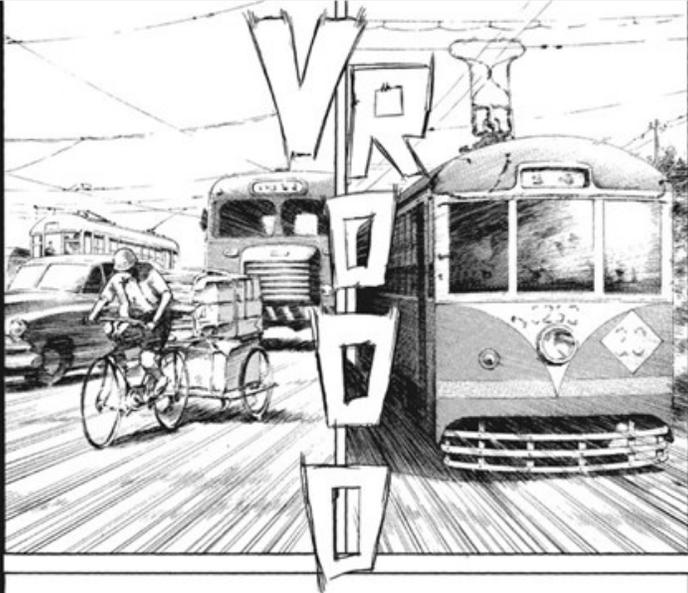


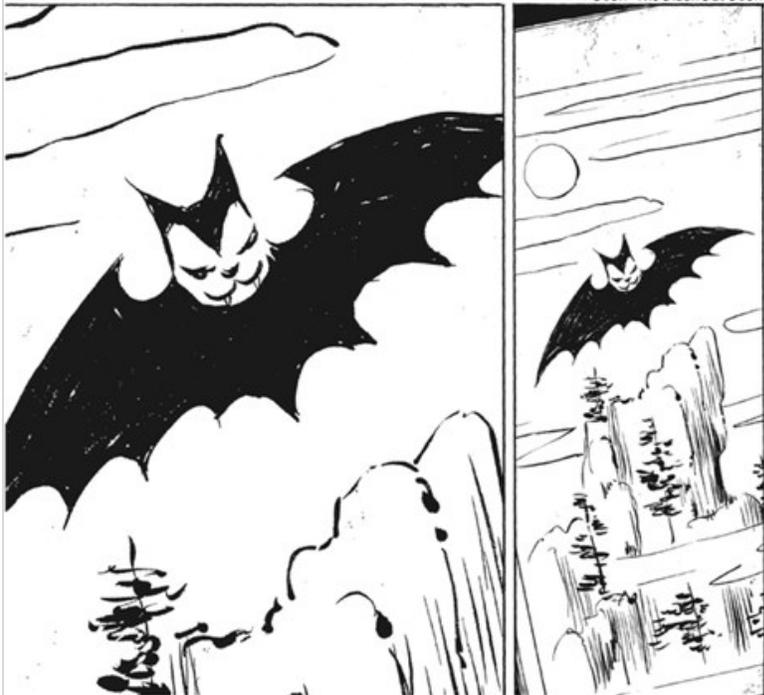
BILLY BAT  
GOES TO THE  
JUNGLE

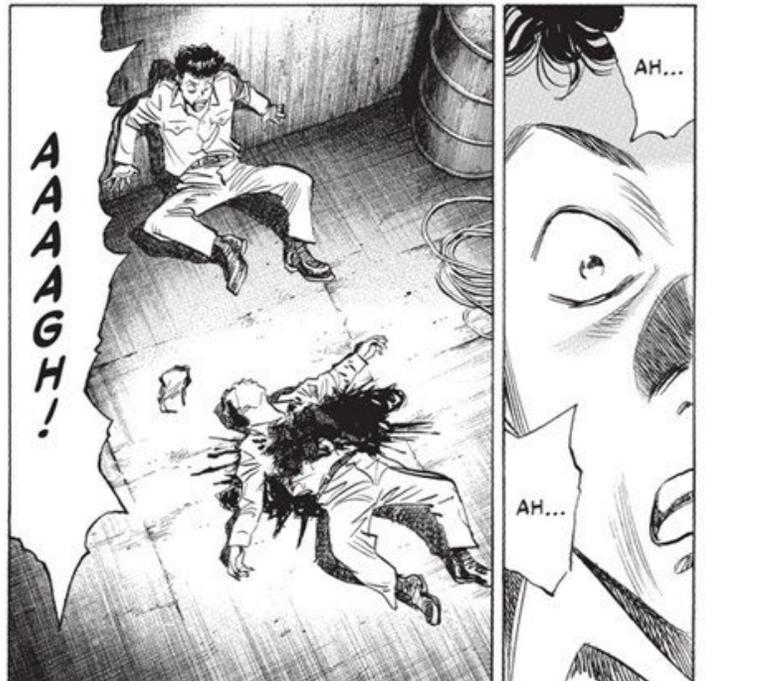
...AND THIS IS JUST THE BEGINNING  
OF THE HIT COMIC SERIES!

THANK YOU!  
**SOLD OUT!!**









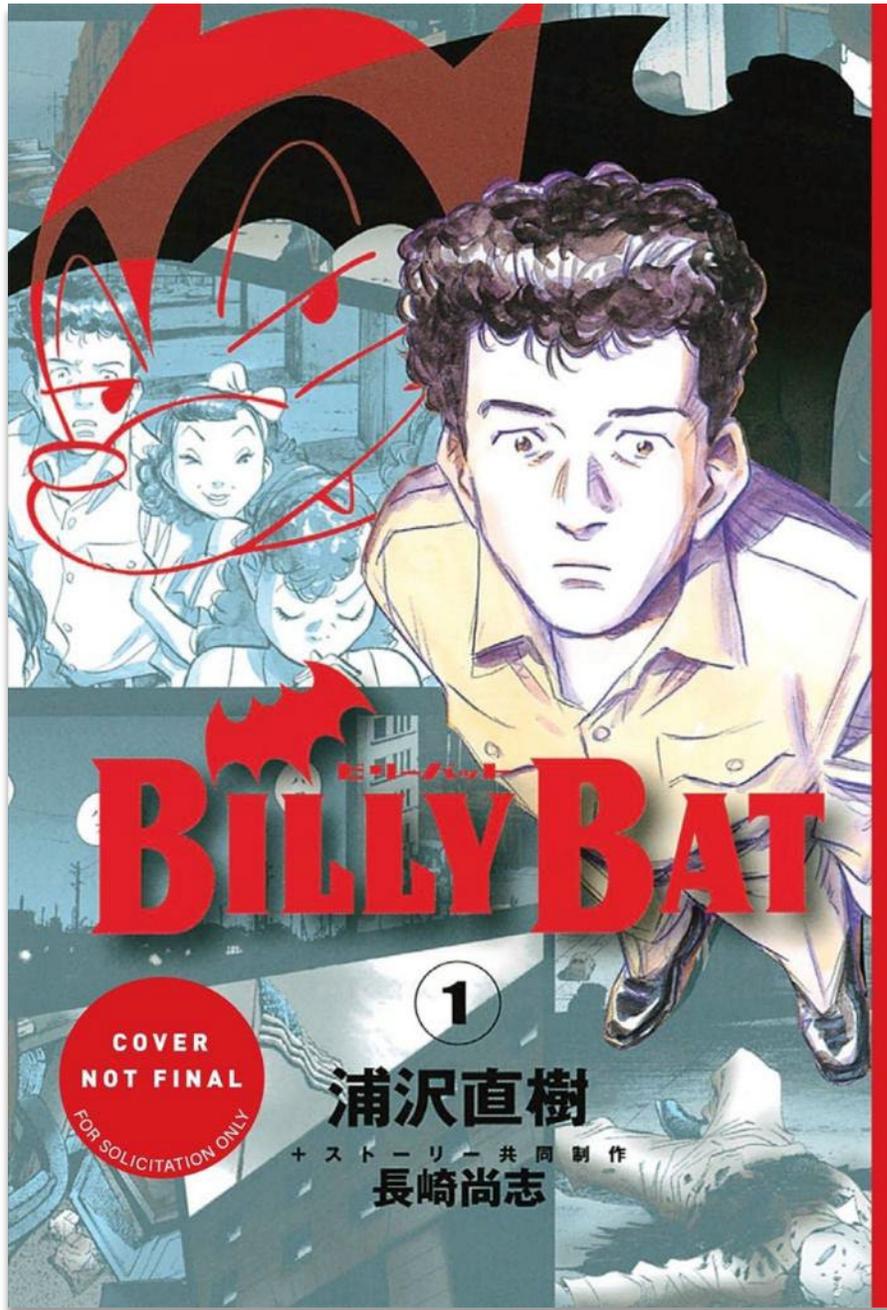


Book: Adventure Manga, New Treasure Island, Story and Composition by Sakai Shichiro, Art by Osamu Tezuka



Book: Batboy's Big Adventure, By Zofu Karama





# Billy Bat Volume 1

Naoki Urasawa

A highly requested title from Naoki Urasawa and Takashi Nagasaki, the in-demand manga *Billy Bat* is a historical conspiracy-thriller meta-manga spanning multiple millennia following a Japanese American comic artist's search for the truth regarding the origins of his character "Billy Bat."

- This is the first thrilling volume in the sci-fi mystery by Naoki Urasawa and Takashi Nagasaki, beautifully packaged and available for the first time in English.
- It's 1949 Los Angeles, and Kevin Yamagata, a Japanese American comic book author, is drawing his bestselling character, Billy Bat: a quick-witted detective who is, unsurprisingly, a cartoon bat.
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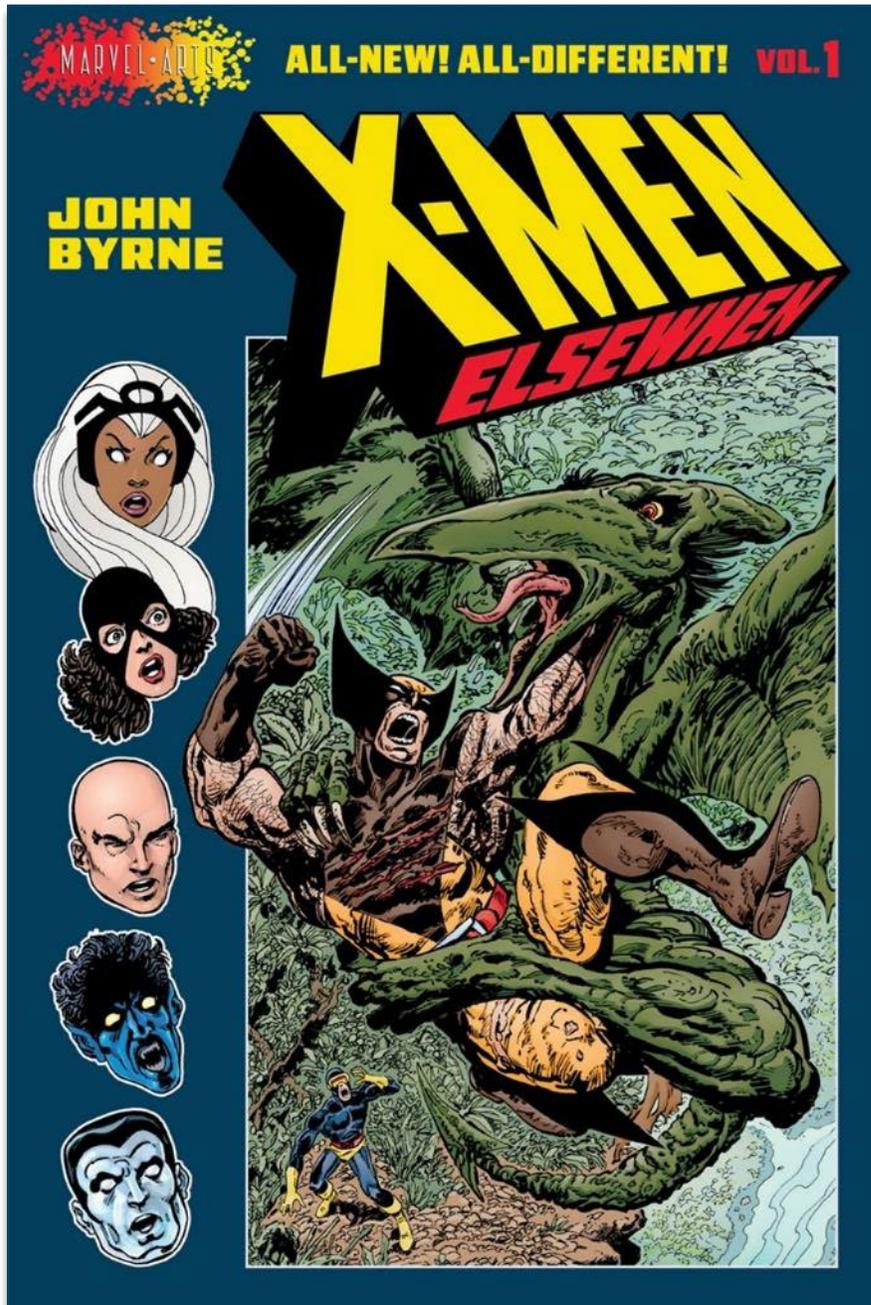
MARVEL ARTS

ALL-NEW! ALL-DIFFERENT! VOL. 1

JOHN  
BYRNE

# X-MEN ELSEWHEN





## X-Men: Elsewhen (Volume 1 of 3)

A GRAPHIC NOVEL

John Byrne

Legendary comic book creator John Byrne returns to the title he first drew 50 years ago, *Uncanny X-Men*, with this one-of-a-kind new graphic novel series, *X-Men: Elsewhen*. This three-volume graphic novel series picks up the story from Byrne's original run, taking the characters in new and unexpected directions.

- John Byrne's monumental return to the X-Men heads in entirely new and surprising directions, as the X-Men head back to the Savage Land, face their climactic adventure with the Sentinels, and contend with special guest-stars such as the Avengers and the Fantastic Four along the way.
- *X-Men: Elsewhen* is a three-volume graphic novel series in the Marvel Arts line that sees the return of acclaimed X-Men artist Byrne decades after his last work on the series. Byrne has written and penciled every page and inked multiple chapters, all of which pick up the story from where his first go-round ended, taking this beloved lineup of characters—and his fans—in exciting new directions.

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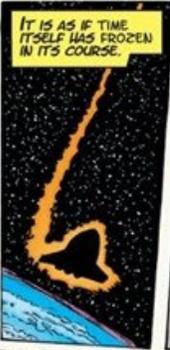
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IT IS AS IF TIME ITSELF HAS FROZEN IN ITS COURSE.



THEN, WITHOUT WARNING, THE PLUNGE CONTINUES.

THE SHIP IS NOT MADE FOR THIS KIND OF RE-ENTRY.



AS IT STREAKS OVER THE TOWERS OF MANHATTAN, IT BEGINS TO TEAR ITSELF APART.

ON-BOARD AUTOMATIC GUIDANCE CONTROLS SENSE A LANDING BEACON FROM JFK AIRPORT...



...BUT THE AIRCRAFT IS AN EIGHTY-FIVE-TON PROJECTILE...

...SHEDDING HUGE CHUNKS OF ITSELF...

...UNTIL IT PLUNGES UNCHECKED INTO JAMAICA BAY.

**WHROOM**



SOMEHOW, THE X-MEN SURVIVE.

AND ONE OF THEM, AT LEAST...



...IS REBORN!

I AM PHOENIX!!



BUT HER EXULTATION IS OF SHORT DURATION.



SHE DROPS FROM THE SKY AS ONE DEAD...

...AND SINKS AS IF MADE OF STONE.

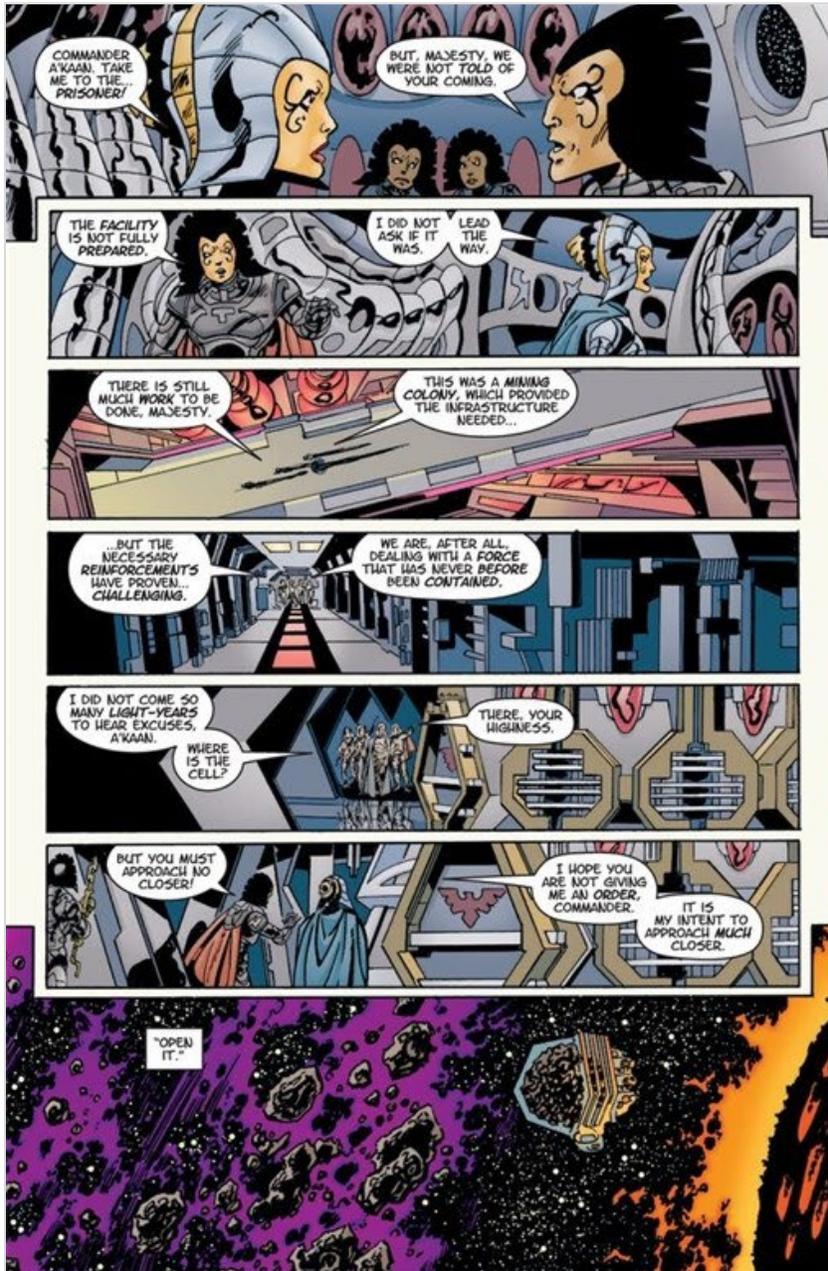


CYCLOPS IS ABLE TO RESCUE HER...



BUT NONE OF THE X-MEN CAN BEGIN TO GUESS WHAT HAS HAPPENED TO THEIR FRIEND AND TEAMMATE.

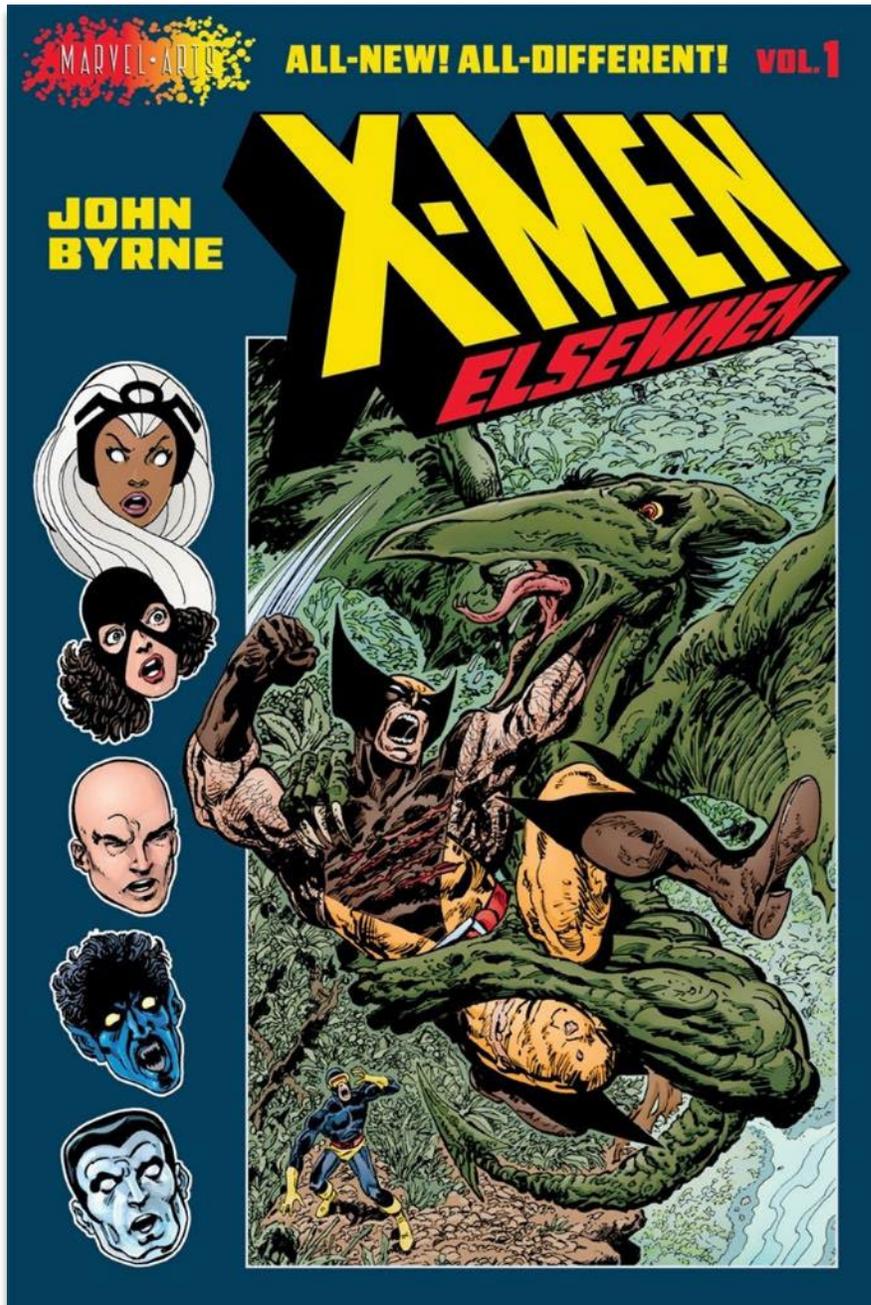












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# THE UNDERTAKER

RALPH MEYER

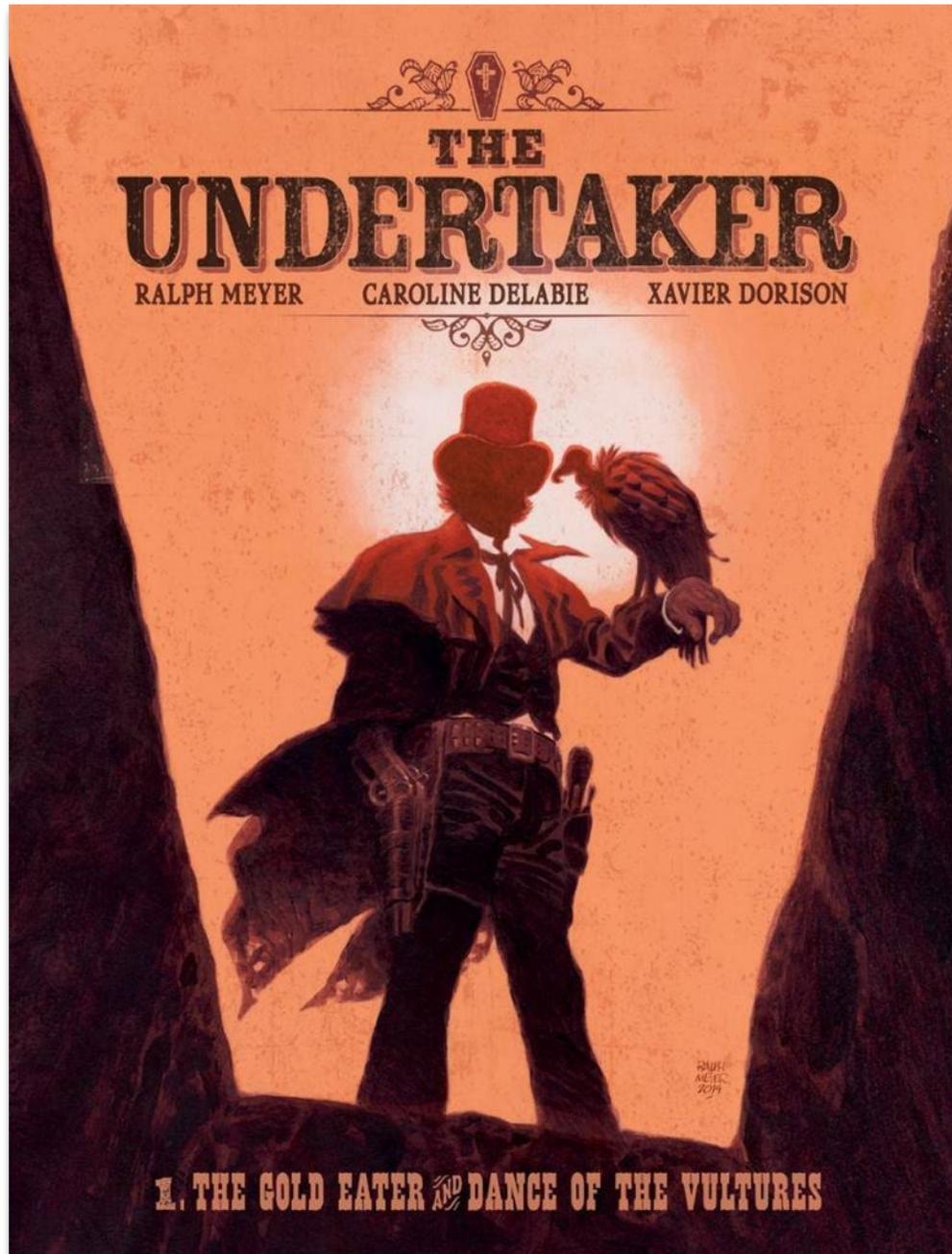
CAROLINE DELABIE

XAVIER DORISON



RALPH  
MEYER  
2014

1. THE GOLD EATER AND DANCE OF THE VULTURES



# The Undertaker Volume 1

THE GOLD EATER & DANCE OF THE VULTURES

Xavier Dorison

Sharpshooting undertaker Jonas Crow has lain low since the Civil War. But when his old ghosts return to haunt him, he will have to make a stand—in the company of two unlikely companions

- Sharpshooting Undertaker Jonas Crow is the most sought-after criminal in the West, despised for the massacre he perpetrated during the Civil War. Against his better judgment, he takes on a pair of associates: a young and puritanical English girl, Rose, and a Chinese housemaid named Lin. Together, the motley trio sets off on a journey across the country, running into plenty of gruesome adventures along the way.
- Written by Xavier Dorison and illustrated by Ralph Meyer, the Undertaker saga delivers a gripping blend of western grit and cinematic storytelling, with shades of dark humor.

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FOLKS DONT  
LIKE US.



SOME  
SAY ITS  
BECAUSE WE  
SPEND OUR  
TIME WITH  
CADAVERS.

AS IF WE SPREAD  
DEATH THE WAY  
OTHERS SPREAD  
SMALLPOX.

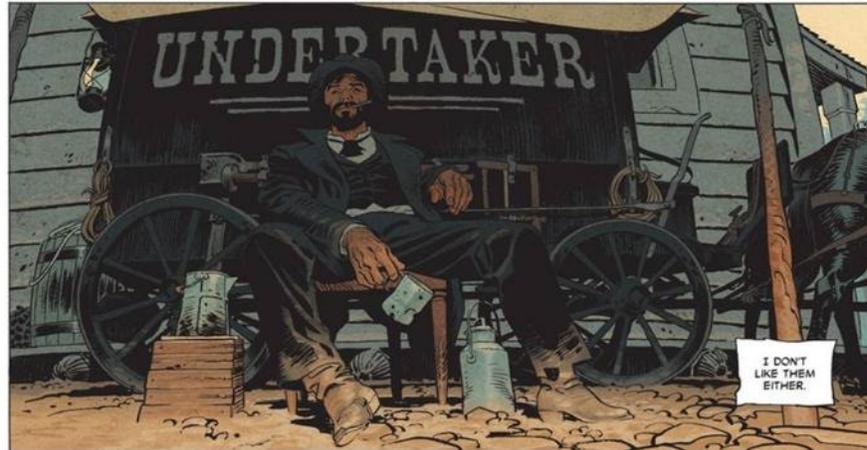
ALSO SEEMS  
WE SMELL BAD  
AND BRING  
BAD LUCK.



GO FIGURE  
WHERE THEY  
GOT THAT IDEA!

THE FACT IS,  
FOLKS DONT  
LIKE US.

JUST AS  
WELL.



I DONT  
LIKE THEM  
EITHER.

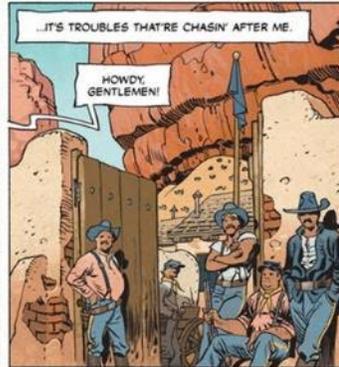


GRRMM...

YES, I'M HUNGRY, LIKE YOU. SO WHAT?

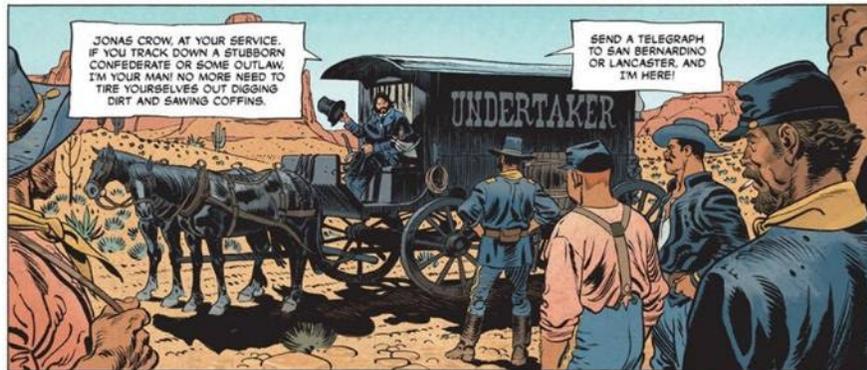


THERE'S NO SHAME! I'M NOT RUNNIN' FROM WORK...



...IT'S TROUBLES THAT'RE CHASIN' AFTER ME.

HOWDY, GENTLEMEN!



JONAS CROW AT YOUR SERVICE. IF YOU TRACK DOWN A STUBBORN CONFEDERATE OR SOME OUTLAW, I'M YOUR MAN! NO MORE NEED TO TIRE YOURSELVES OUT DIGGING DIRT AND SAWING COFFINS.

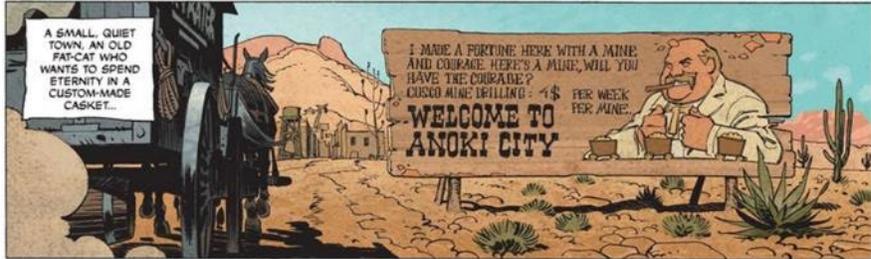
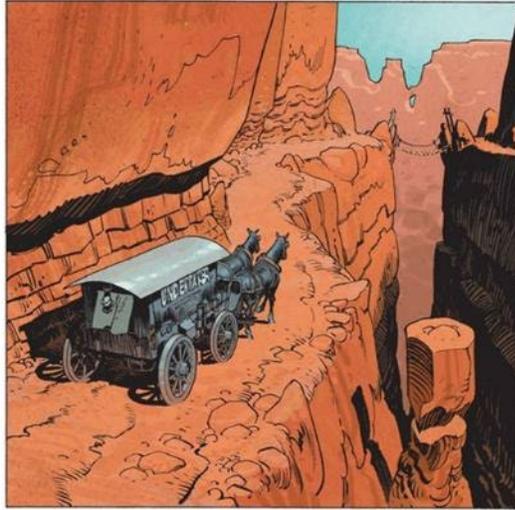
SEND A TELEGRAPH TO SAN BERNARDINO OR LANCASTER, AND I'M HERE!



AND IF YOU HAPPEN UPON A GANG, TREAT YOURSELVES—I CAN OFFER YOU A DISCOUNT FOR THREE CADAVERS OR MORE.



BEAT IT.









WHAT'S HAPPENING TO US, LIN?

LIN NOT UNDERSTAND!



YOU SAW WHAT HAPPENED, RIGHT? WE... WE'RE ACCESSORIES TO A MASSACRE!



WE NOT MUCH CHOICE, MISS...

YES, WE DID... INSTEAD OF USING REASON, CROW PROVOKED THEM. HE DIDN'T WANT TO TALK TO THEM...



...HE WANTED TO KILL.



SINCE WHEN IS THAT SORT OF ARTILLERY PART OF AN UNDERTAKER'S EQUIPMENT?



SINCE HE RESOLVED NOT TO BECOME HIS OWN CUSTOMER.



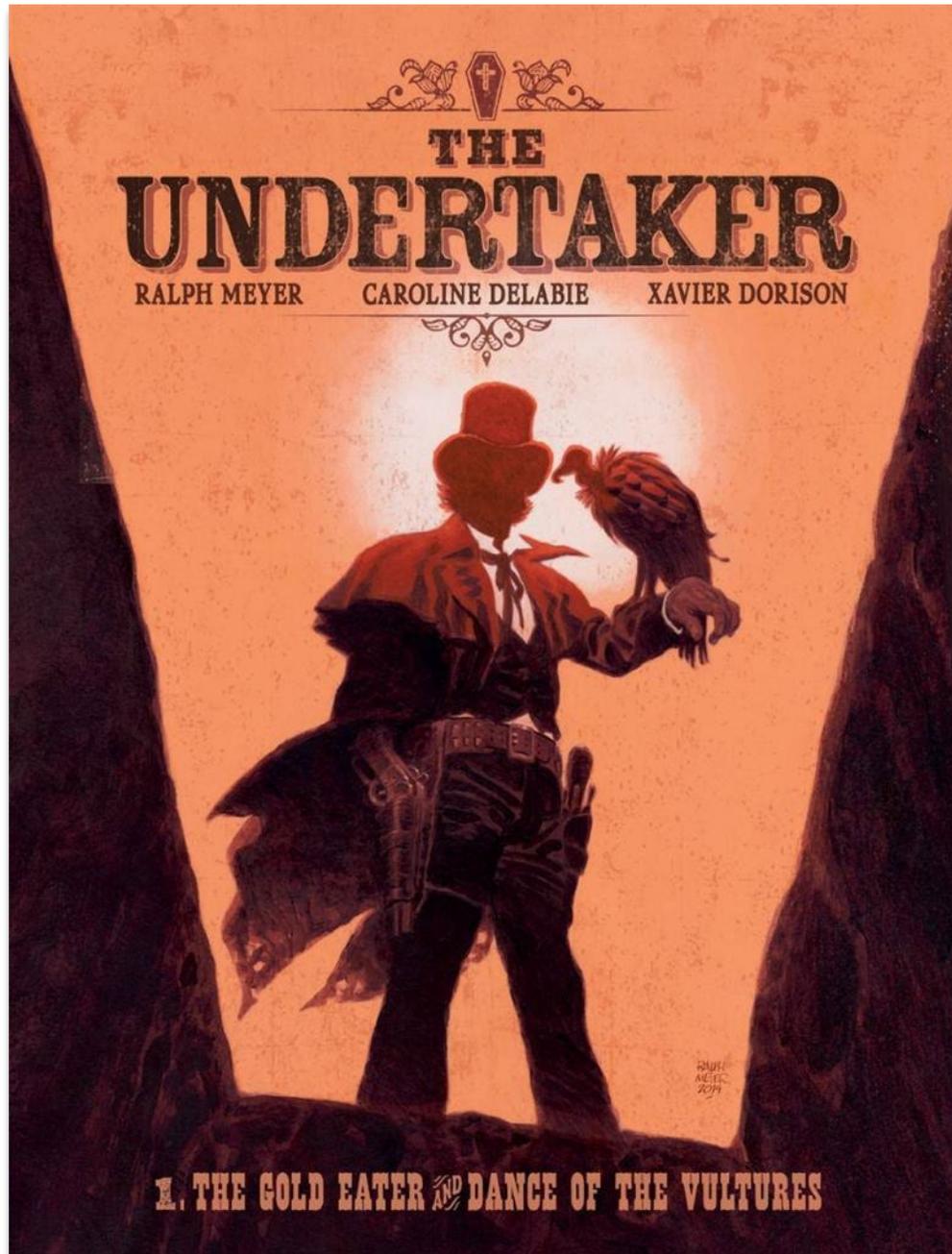
OUR HEARSE IS SLOWER THAN THEIR HORSES. THEY'RE GOING TO CATCH UP. WE'LL CROSS THIS BRIDGE AND CUT IT BEHIND US.

YOU GO FIRST, ON FOOT. I'LL DEAL WITH THE HEARSE...



...AND ONE OF YOU TAKE JED.

?!?!?



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Sharpshooting undertaker Jonas Crow has lain low since the Civil War. But when his old ghosts return to haunt him, he will have to make a stand—in the company of two unlikely companions

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ELENA MALISOVA & KATERYNA SYLVANOVA

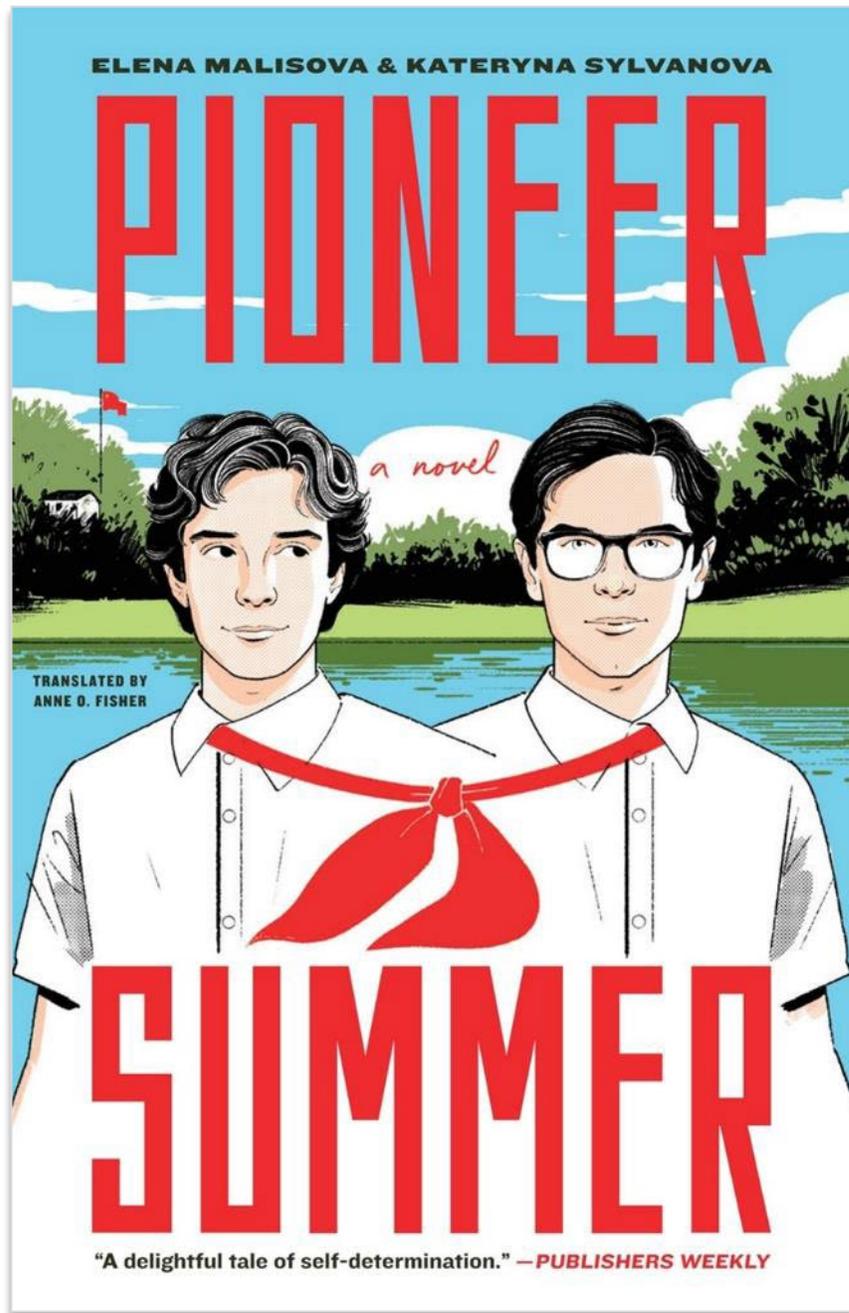
# PIONEER

*a novel*

TRANSLATED BY  
ANNE O. FISHER

# SUMMER

"A delightful tale of self-determination." —PUBLISHERS WEEKLY



# Pioneer Summer

A NOVEL

Kateryna Sylvanova

Translated from Russian, this star-crossed gay romance is a #1 bestselling TikTok sensation that took readers by storm, made international news, and catalyzed one of Russia's largest-ever crackdowns on LGBTQ representation

- The year is 1986, and Yurka Konev, 16, has been sent off for another summer at Pioneer Camp. Impulsive, forthright, and unfairly branded as a troublemaker, he anticipates the weeks ahead of him with boredom and dread. But when he's pushed into working on the camp's theater production, he meets serious, thoughtful troop leader Volodya.
- The two boys grow closer and closer, and though both fear the consequences of their illegal attraction, its gravity pulls them together. Now, 20 years later, Konev returns to the abandoned camp to reminisce on the relationship that changed his life forever—and discovers that not all history is destined to remain in the past.
- Cowritten by a Ukrainian–Russian duo, *Pioneer Summer* became a runaway TikTok sensation and #1 bestseller in Russia, reaching such heights of popularity that Putin stepped in to ban it.
- Now, this swoony romance will transport international readers to another place and time and introduce them to one of the most memorable relationships of their lives.

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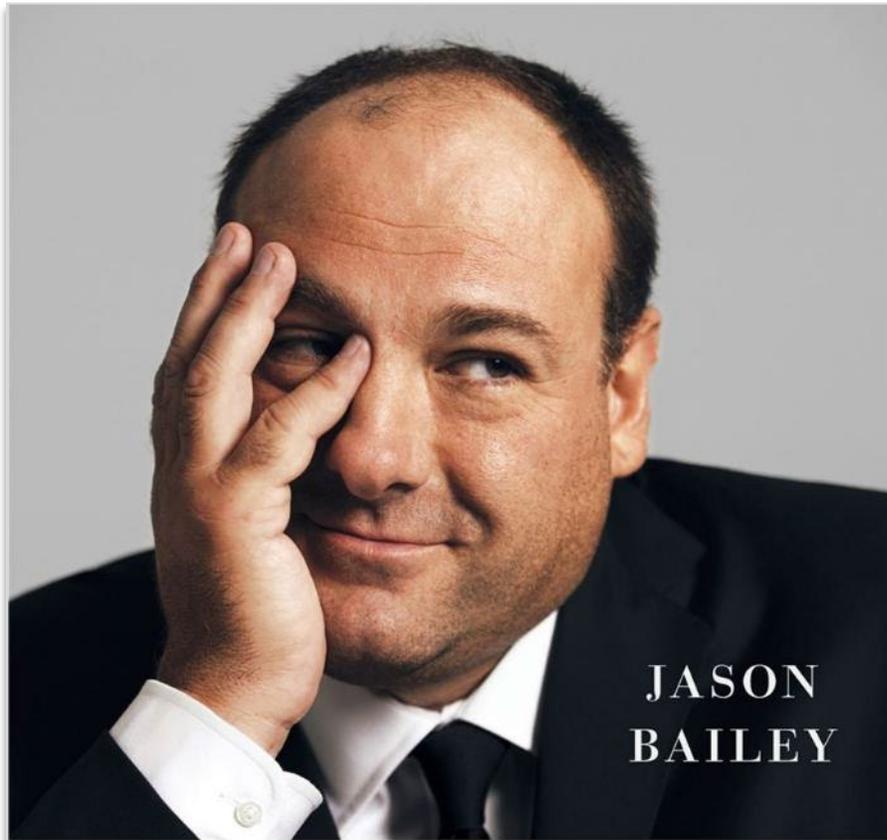


JASON  
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# GANDOLFINI

JIM, TONY, *and the*  
LIFE *of a* LEGEND

“Masterful . . . a must read.” —*BOOKLIST*



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BAILEY

# GANDOLFINI

JIM, TONY, *and the*  
LIFE *of a* LEGEND

“Masterful . . . a must read.” —*BOOKLIST*

## Gandolfini

JIM, TONY, AND THE LIFE OF A LEGEND

Jason Bailey

A deeply reported, perceptive, and celebratory biography of beloved actor James Gandolfini from a prominent critic and film historian—now in paperback!

- More than a decade after his sudden passing, James Gandolfini still exerts a powerful pull on television and film enthusiasts around the world. His charismatic portrayal of complex, flawed, but always human men illuminated the contradictions in all of us, as well as our potential for grace, and the power of love and family.
- In *Gandolfini*, critic and historian Jason Bailey traces the twinned stories of the man and the unforgettable roles he played. Gandolfini's roots were working class, raised in northern New Jersey as the son of Italian immigrants, and acting was something he loved for a long time before he could see it as a career. It wasn't until he was well into his bohemian twenties that he dedicated himself to a life on the stage and screen. Bailey traces his rise from bit parts to character roles he enlivened with menace and vulnerability to Tony Soprano, the breakout role that would make him a legend, and onto a post-Sopranos career in which he continued to challenge himself and his audience.
- Based on extensive research and original reporting, including interviews with friends and collaborators, *Gandolfini* is a detailed and nuanced appraisal of an enduring artist.

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MY HEART  
IS THIS  
TRACEY EMIN  
ON PAINTING

Thames  
& Hudson

Martin Gayford

# My Heart is This

TRACEY EMIN ON PAINTING

Martin Gayford

Tracey Emin talks about painting: what it is, why she does it, why it matters.

- Tracey Emin is one of the most widely admired artists working in Britain today. Richly illustrated with photographs of the artist and her art, here is a vivid and intimate portrait of her life and work in her own words, in conversation with art critic Martin Gayford. Emin reflects on painting - how she approaches it, why it matters to her, and how it connects to her life - and how everything has changed since her cancer diagnosis four years ago.
- Offering a uniquely personal insight into the artist's extraordinary life and career, Emin expresses herself in her characteristically frank confessional style that is so familiar to anyone who has seen her paintings.
- This is Tracey Emin on her own terms: on learning to paint, how to live her life after cancer, and relearning why painting matters above everything else.

## MY HEART IS THIS TRACEY EMIN ON PAINTING

Thames  
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Martin Gayford

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Illustrated in colour

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Thames and Hudson Ltd



MY HEART IS THIS  
*Tracey Emin on Painting*

*Martin Gayford*



I

*A little cork tree*

Outside Tracey Emin's studio in the south of France there used to grow a little cork oak tree. The artist loved it, but then it withered and seemed to have died. 'I broke the stem, saying that I didn't know trees could die', she remembers. 'I thought maybe it had been struck by lightning, or perhaps it had got a disease.'

After a while, she noticed that various parasitical plants were growing out of its stump, suggesting that deep within it life might still remain. She thought, 'Even if the tree was dead, these other living things were coming out of it, so somehow what is inside the tree must be alive.' Then, after five years, the tree itself began to grow again. And that, she concluded, is what had happened to her: 'I was struck by lightning!' Now she is regenerated.

In June 2020, Emin was diagnosed with squamous cell bladder cancer and underwent radical surgery involving the removal of her uterus, ovaries, lymph nodes, urethra, part of her colon, urinary tract, and her entire bladder. She thought she might have six months to live, but four years later, when I came to visit her in her two spacious, light-filled studios in Margate, the signs of new growth fill the place, hanging and leaning against the walls. A bumper harvest of extraordinary paintings, they are fraught, tender, powerful, harrowing, beautiful.

**TE** The other day I was thinking about why I paint. It's like nature. Why does nature grow? Art, painting, these things that come out of us, for me they are our own nature.



*The Beginning and The End of Everything, 2023*

Painting is an ancient activity. It is so old, in fact, that we cannot really be sure when it began. The earliest paintings that we currently know about, on the walls of caves in Indonesia, are estimated to be around fifty thousand years old. But the earliest pigments and palette – ochre mixed in a seashell, discovered in South Africa – are around fifty thousand years older than that. Perhaps, then, painting is as old as spoken language, or even older. But when you stand in front of prehistoric pictures, as you still can in a few places in southern France and Spain, one thing is obvious. These pictures were made by people just like us. They still communicate directly. As do Tracey Emin's, and more and more powerfully in recent years.

**MG** It's twenty years now since the first time we had a conversation. It was in your first studio in Spitalfields. We talked about lots of things, and different kinds of work that you were making. But we never mentioned painting. In fact, I think the first time I saw a painting of yours was several years later.

**TE** I painted when I was at the Royal College of Art, but after I left in 1989, I stopped for a few years. I always drew, but my drawings and the monoprints were more like a diary. Every day, I would do ten drawings or so. Then, from 1996 on, I sort of painted, but I never showed anyone my paintings because, as we know, if you were a sincere, full-blown figurative painter in the 1990s, well forget it, it just wasn't happening. But then I started painting again properly around 1999, and I just carried on painting and painting and painting.

**MG** The first time we talked, you had a staff of assistants in your London studio. Nowadays, it's really just you,



Tracey Emin in her studio in the south of France, June 2023

## *The power of paint*

Earlier that day in 2024, after I arrived in Margate, I walked along the seafront from the station up into the centre of town, and found my way to Tracey Emin's house and studio. It was not the first time I had visited her: we had talked quite a few times before, though not for quite a while. But it was my first visit here. Previously I had met her in Spitalfields – an area just east of the City of London that for a few years became an equivalent to what Montmartre and Montparnasse had been in early twentieth-century Paris: a neighbourhood where numerous artists worked within a short walk of one another. I first got used to walking down Fournier Street to knock on Gilbert & George's door; then Gary Hume and Emin moved their operations close by. But that was a long while ago. It was more than a decade since I had interviewed her – as opposed to chatting with her at openings and parties. I had never seen this new house and workplace in Margate, although I had read about it.

Almost everything Emin does makes news, and this move generated lots of coverage. So I knew a bit of the story: how she had occupied an old print shop and warehouses and transformed them into what the French used to call a *maison d'artiste*, a place in which to live and make art. I was about to discover just how spectacular that transformation had been.

I phoned Harry Weller, her mainstay, principal assistant, and the creative director of the studio, and announced that I believed I was outside. He appeared from a door some way down the street from where I thought the entrance should be



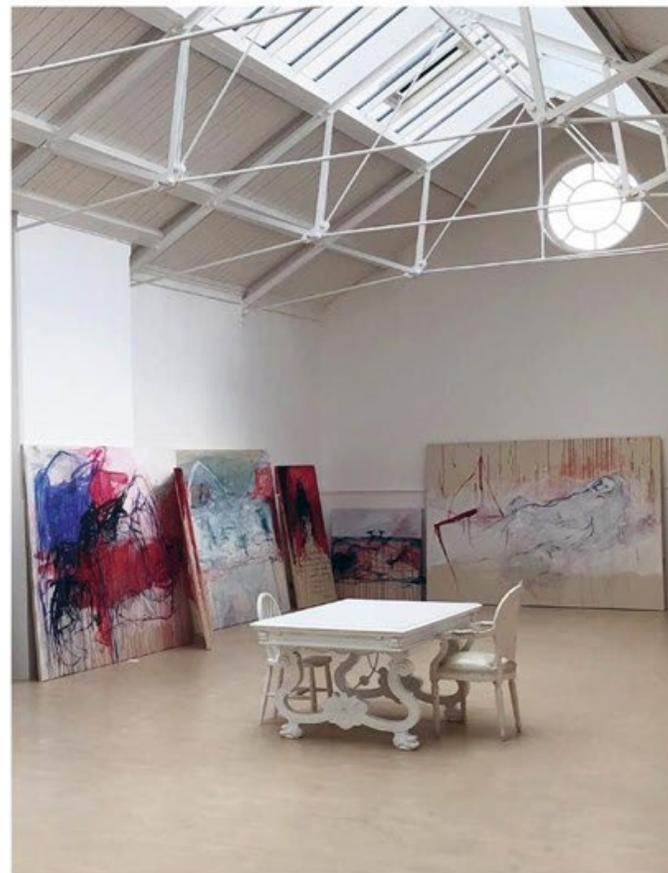
Inside Tracey Emin's Margate studio, 2025

she didn't go to Goldsmiths, she wasn't in [the exhibition] *Freeze*. When all that was happening, she was in the mountains of Turkey, painting goats.'

This was a rearrangement of the recent history of British art, and a rejection of what had long been a standard piece of journalistic and academic shorthand (though an absurd one, since the YBAs were now in their late fifties and early sixties). There was, however, a clear logic to what Weller was telling me. The Goldsmiths graduates worked in different media, but at least they shared certain influential teachers – such as the conceptual artist turned sculptor-painter Michael Craig-Martin. Furthermore, many of them had taken part in *Freeze*, put together by the young students themselves in an empty warehouse in the semi-derelict Surrey Docks in July 1988.

At that point, however, Emin was still a student at the Royal College of Art. Indeed, as we shall see, instead of taking a holiday, she spent that summer taking an intensive course in the technical aspects of oil painting. Almost the first thing I heard about her, from the critic Norbert Lynton at a dinner in the mid-1990s, was that the people who were teaching her at the Royal College thought that she was potentially an absolutely brilliant painter. Mentally I filed that information away, but as a matter of regret – since I love painting and want it to continue – because at that point painting was not the type of work that she was known for at all. It was not for a decade afterwards that I first saw a full-size painting by her (at the Venice Biennale in 2007). And it was not until twenty years after Norbert told me this unexpected information that I started to see paintings of hers that had the impact of truly major work; paintings that were unlike anything I had seen before and yet had the instant impact and lasting memorability of the best paintings.

While we were chatting, Weller and I were walking through a studio in which an entire exhibition was leaning against the



Inside Tracey Emin's Margate studio, 2025

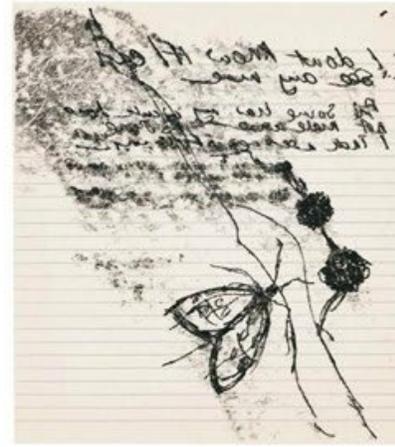


Tracey Emin drawing Kate Moss, 1999

Then my confidence improved, I dropped out of the fashion course and started going to all the life-drawing classes in art foundation.

When I went to Maidstone College of Art [between 1983 and 1986], we had life-drawing classes every week, and also intensive drawing courses. I would always sign up for them and I loved them. And at the Royal College of Art, I also did life drawing. After that, I took any chance that I could to do it. I did some in New York; and here in Margate, every other Monday we have life drawing. I've taught life drawing and I've been a life-drawing model. It takes me a couple of hours of drawing and looking to be able to do an academic drawing, but I can do it.

**MG** These days do you ever draw from a live model or subject?



A sheet from the *Monoprint Diary*, 1991

**TE** I drew my friend's baby the other day, as a present, and often for charity I'll do a whole family portrait. But they still look like weird Tracey drawings; they still look like the family from my imagination. Some of the images in my early diaries are from a Ladybird book about insects. But nearly all the drawing I do is still from my imagination.

**MG** Bridget Riley talks about how her drawing classes as a student had helped her. Her teacher would ask, 'What is the model doing?', hoping for an answer such as 'She's standing' or 'She's sitting.' Then he would ask, 'Well, is your drawing sitting?' Although her later work was not representational at all, having learnt that intuitive sense of structure and stability helped her painting. Do you find that?

# My Heart is This

TRACEY EMIN ON PAINTING

Martin Gayford

Tracey Emin talks about painting: what it is, why she does it, why it matters.

- Tracey Emin is one of the most widely admired artists working in Britain today. Richly illustrated with photographs of the artist and her art, here is a vivid and intimate portrait of her life and work in her own words, in conversation with art critic Martin Gayford. Emin reflects on painting - how she approaches it, why it matters to her, and how it connects to her life - and how everything has changed since her cancer diagnosis four years ago.
- Offering a uniquely personal insight into the artist's extraordinary life and career, Emin expresses herself in her characteristically frank confessional style that is so familiar to anyone who has seen her paintings.
- This is Tracey Emin on her own terms: on learning to paint, how to live her life after cancer, and relearning why painting matters above everything else.



## MY HEART IS THIS TRACEY EMIN ON PAINTING

Thames  
& Hudson

Martin Gayford

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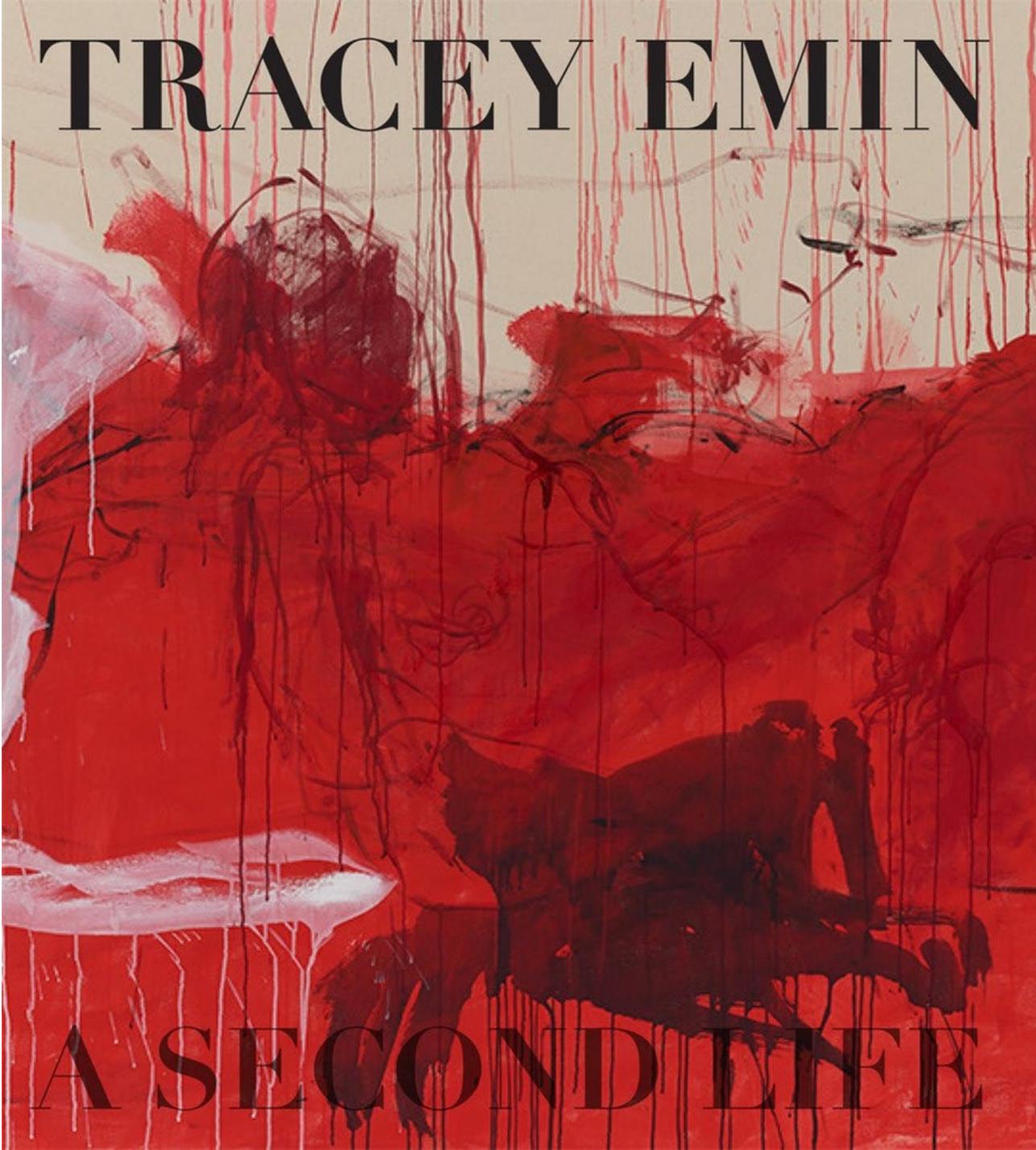
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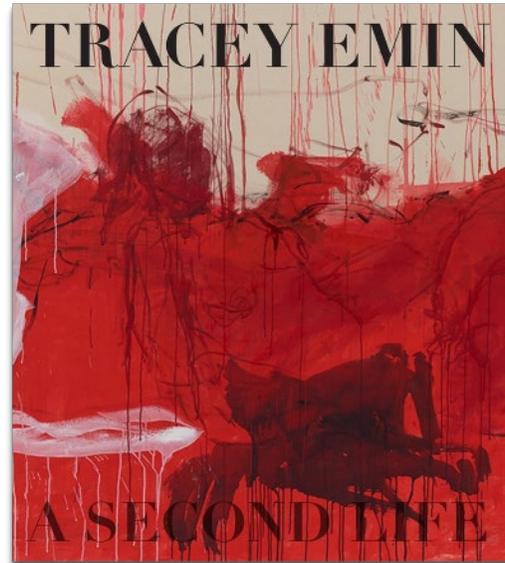
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# TRACEY EMIN

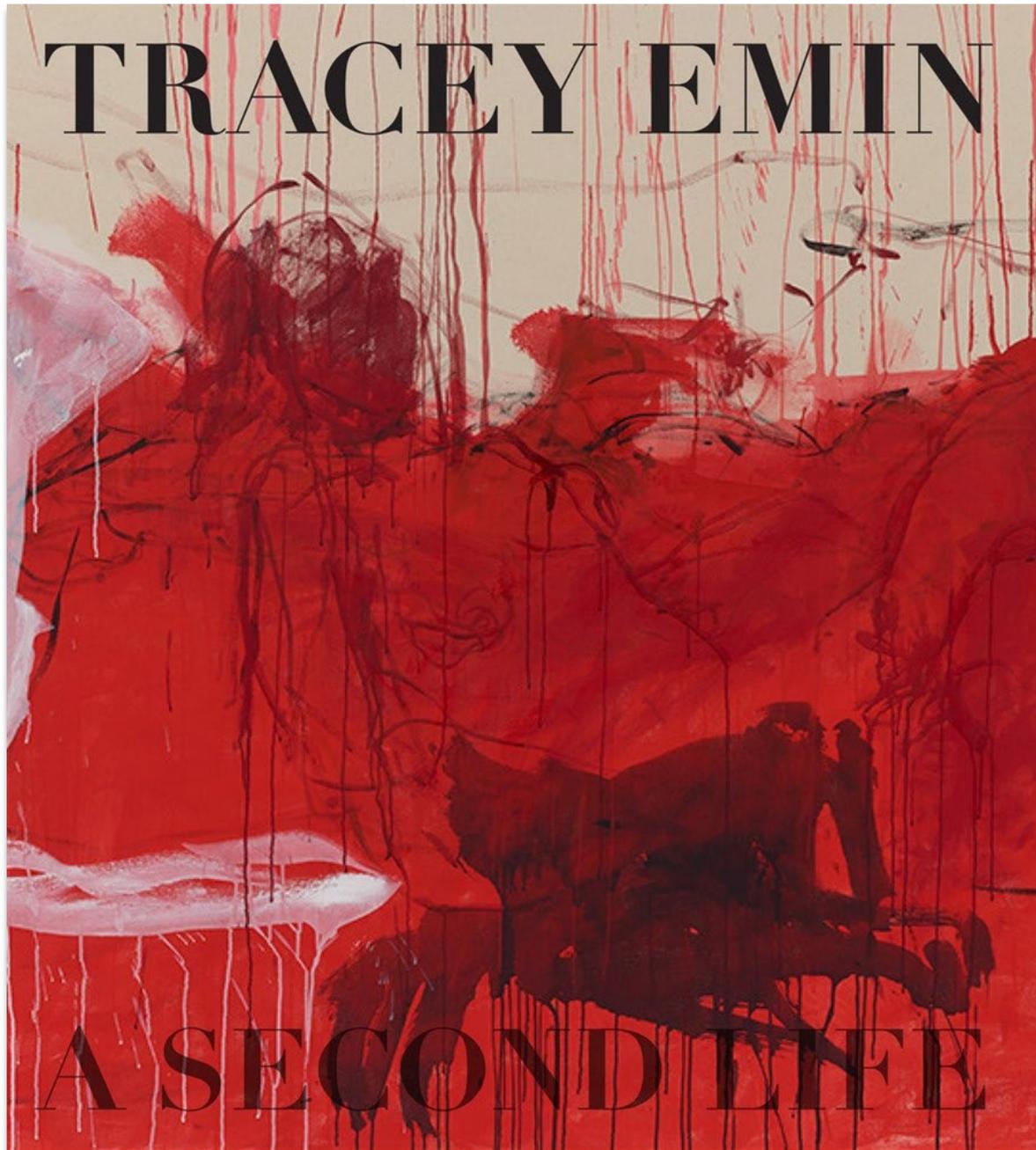
An abstract artwork by Tracey Emin. The background is a vibrant, saturated red. Overlaid on this are numerous vertical and diagonal streaks of black ink, some thin and some thick, creating a sense of movement and depth. In the lower right quadrant, there is a dark, almost black silhouette of a person sitting or crouching. The overall composition is layered and expressive, characteristic of Emin's style.

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## Tracey Emin

### A SECOND LIFE

Step into the tender, confessional world of Tracey Emin.

- Dame Tracey Emin is one of the most important contemporary artists of her generation. She was catapulted into the public eye in the 1990s with iconic works like her Turner Prize nominated *My Bed*, which sparked fierce critical and public debate, challenging what art could be. Emin's disregard for any separation of the personal and the public, along with her commitment to unapologetic self-expression, came to define a historic moment in British culture and global art history.
- Broadening Emin's story, this monograph celebrates her raw and confessional approach as she poses profound questions on love, trauma, and autobiography. It also demonstrates her lifelong commitment to painting, showing her recent work as the culmination of the ways she has channelled her life into her art.
- Published alongside a major retrospective tracing 40 years of her groundbreaking practice, the publication reproduces Emin's career-defining sensations alongside works never exhibited before. Through painting, video, textiles, neons, writing, sculpture, and installation, Emin continues to challenge boundaries, using the female body as a powerful tool to explore passion, pain, and healing.

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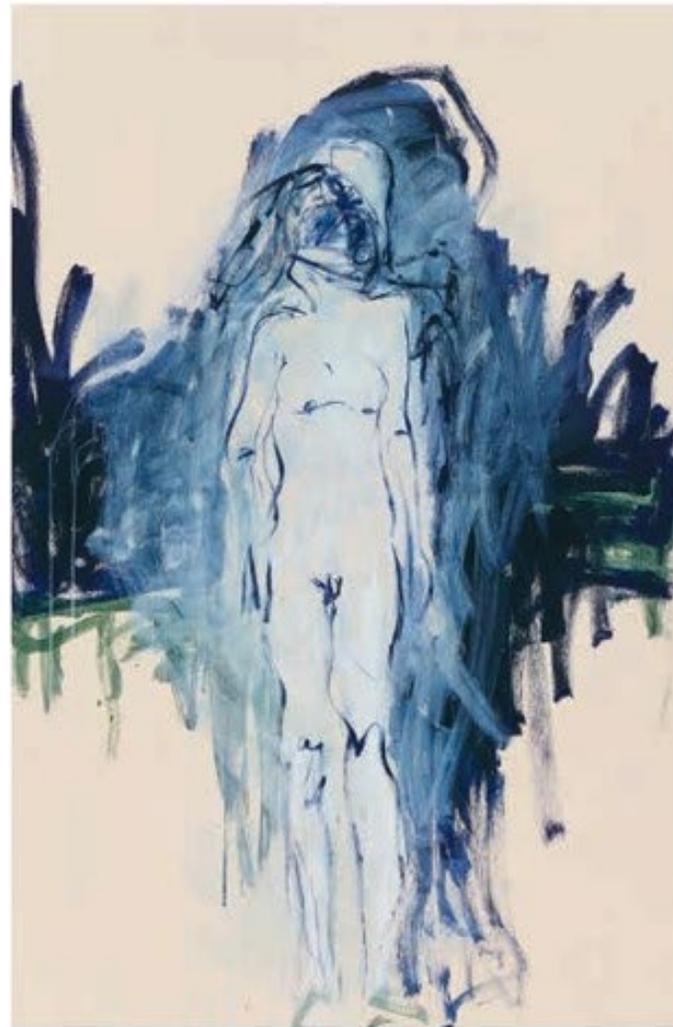
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Trinity Hill 2019

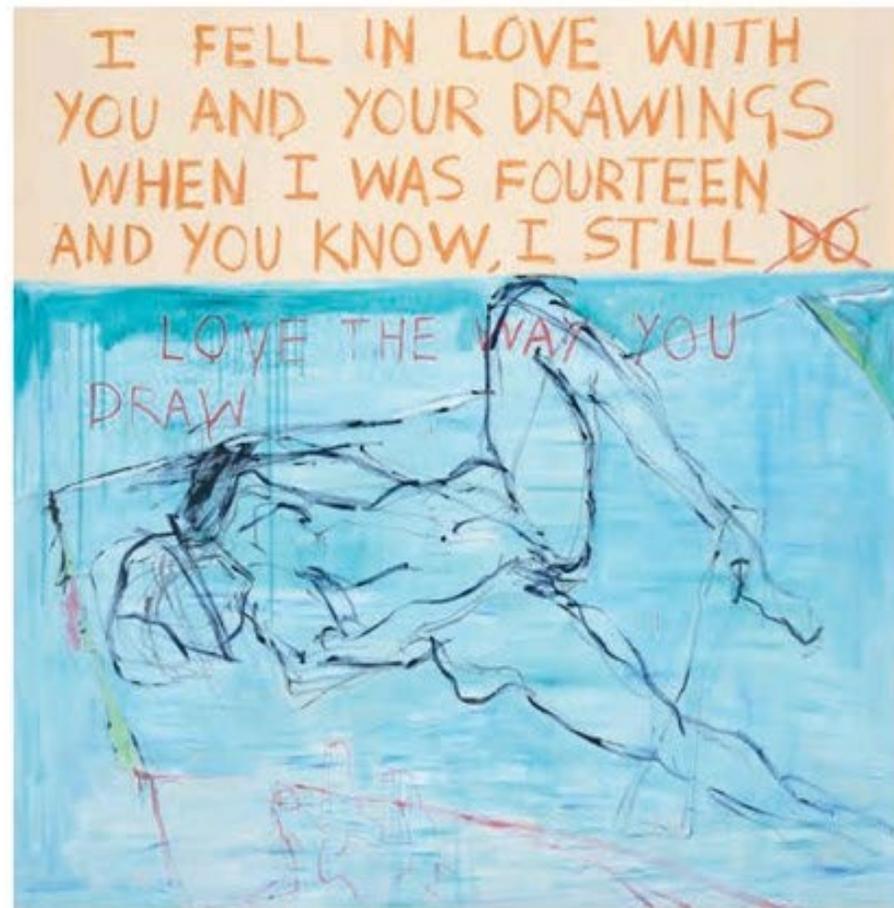


You heard me Scream 2022



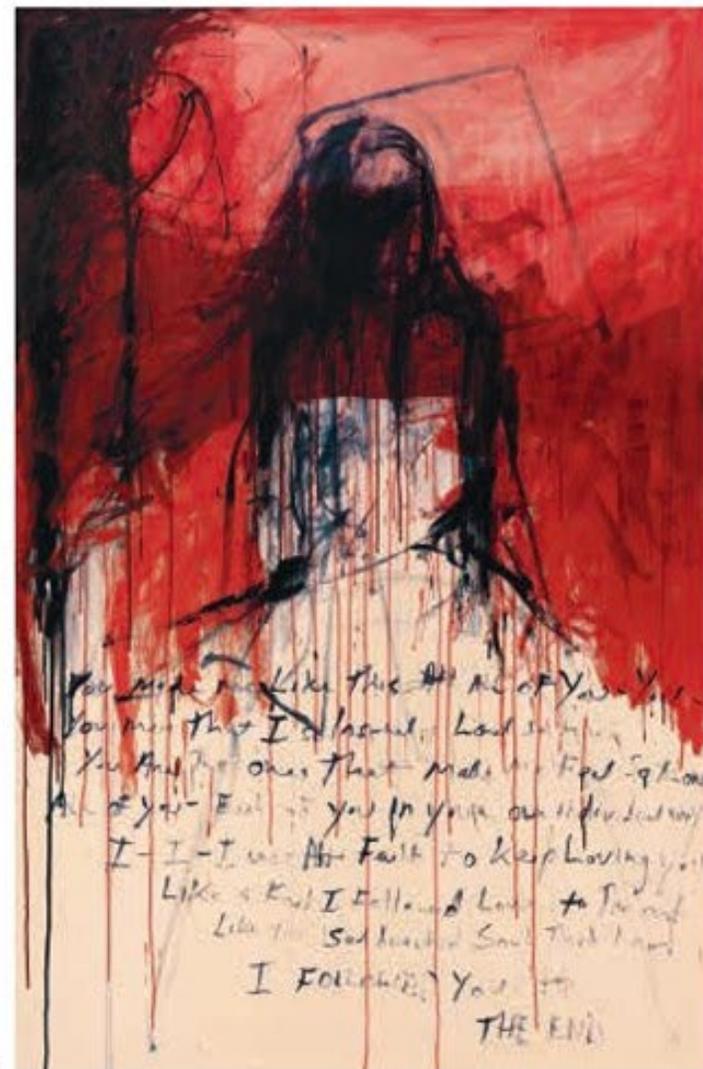


Excerpt of the last painting I ever made 1996  
(see also pp.170 & 178-85)





You Should have Saved me 2013



I Followed you to the end 2014



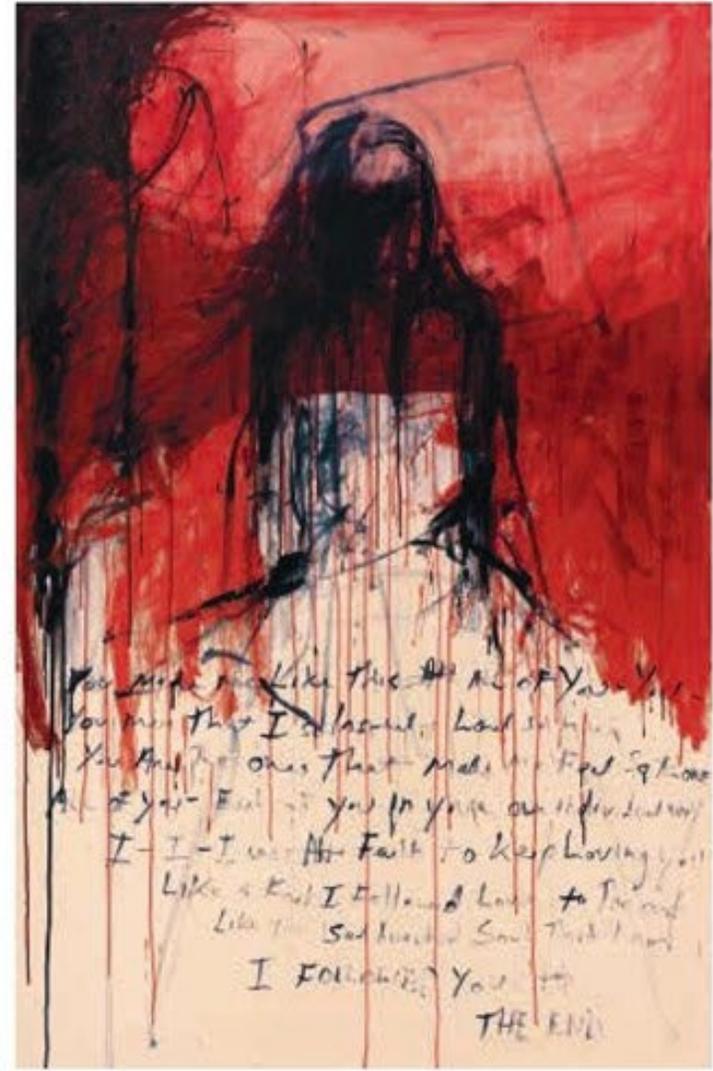
Trinity Hill 2009



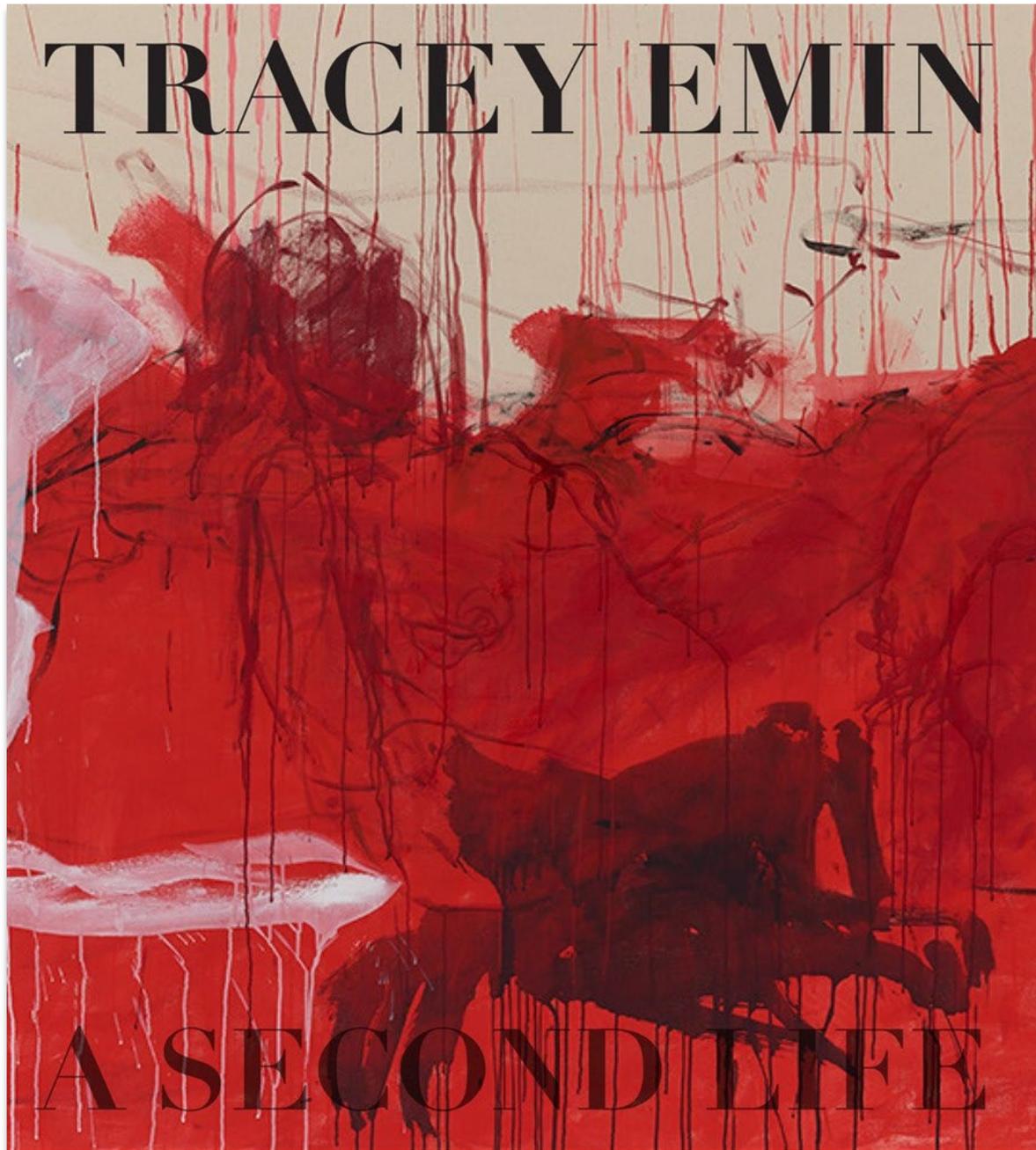
You heard me Scream 2009



You Should have Saved me 2003



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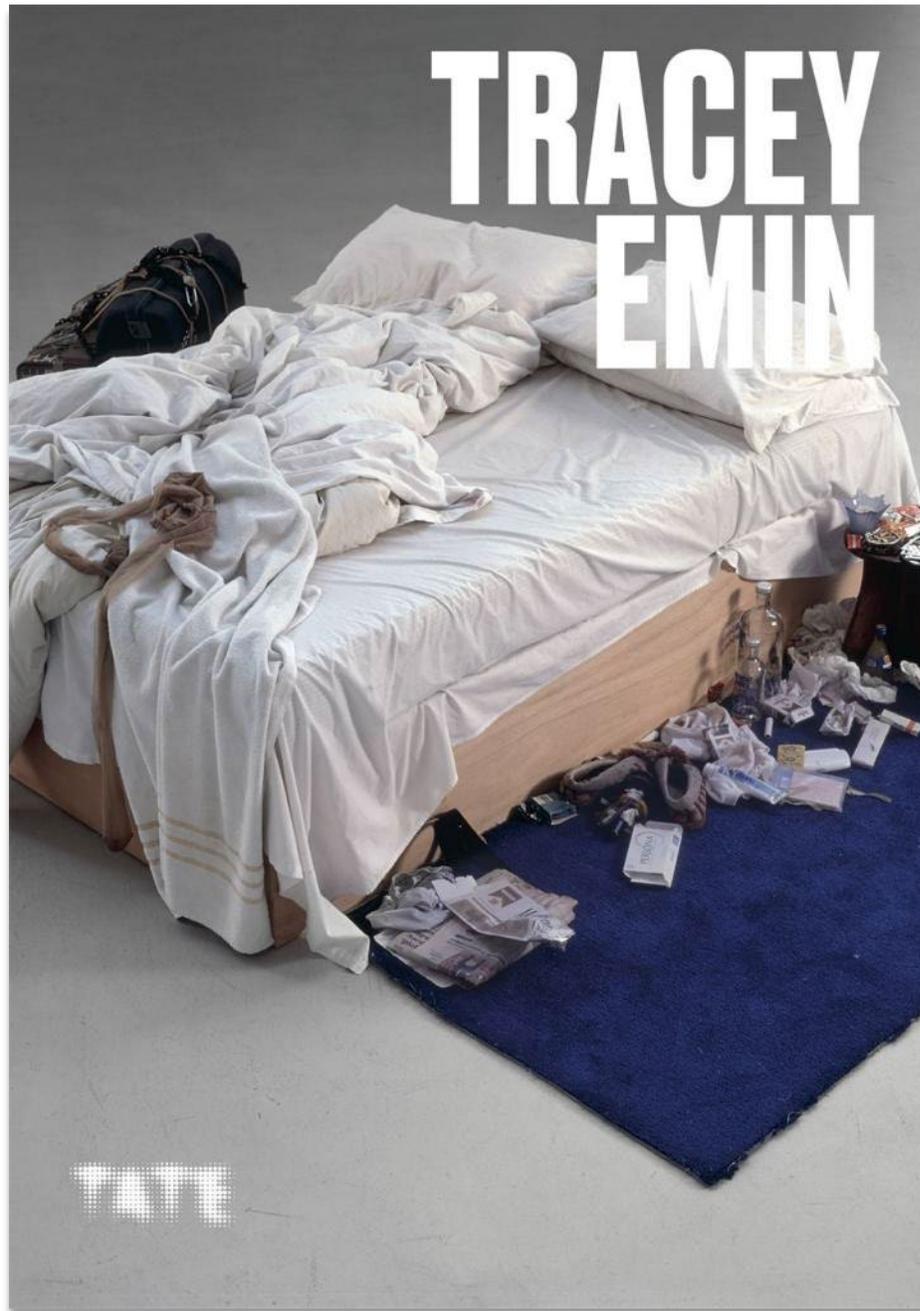
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# TRACEY EMIN



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Hettie Judah

A fascinating introduction to the life and work of Tracey Emin, whose frank and deeply personal work has challenged stereotypes about female experience and sexuality and, along with her uncompromising style, marks her as one of our most celebrated artists, and one of the most acclaimed of her generation.

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- This introduction offers a candid look into the life and work of Emin. It explores the events and relationships that influenced her art, including her formative years in Margate and the expressionist painters with whom she has identified across the generations. Bringing together a wide spectrum of her work, this book reveals an artist who confronts the subject of mortality - however wondrous, difficult or shameful - and ultimately celebrates the joy of living.

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## PUTTING HERSELF OUT THERE

Across four decades Tracey Emin's art has explored how it is to be in a body. To feel attached as a sister, daughter, granddaughter, to be an object of desire, a subject of abuse, to dance, be intoxicated, hungover, drowning in desire, sapped by depression, hormonal, exhausted, grieving, sleepless, in pain, swimming, birdlike, free, in love. Across this long exploration she has made art using the humblest personal possessions, through printmaking, film, embroidery and neon, to acrylic paint and bronze.

Emin's own words bind her work across all these media. Through her slanted handwriting, idiosyncratic spelling and unaffected speech she appears to share private thoughts with great openness, as though writing a diary. Those encountering her art find themselves engaged in intimate communication: 'I do not expect to be a mother but I do expect to die alone,' her work might tell them, or 'People like you need to fuck people like me.'

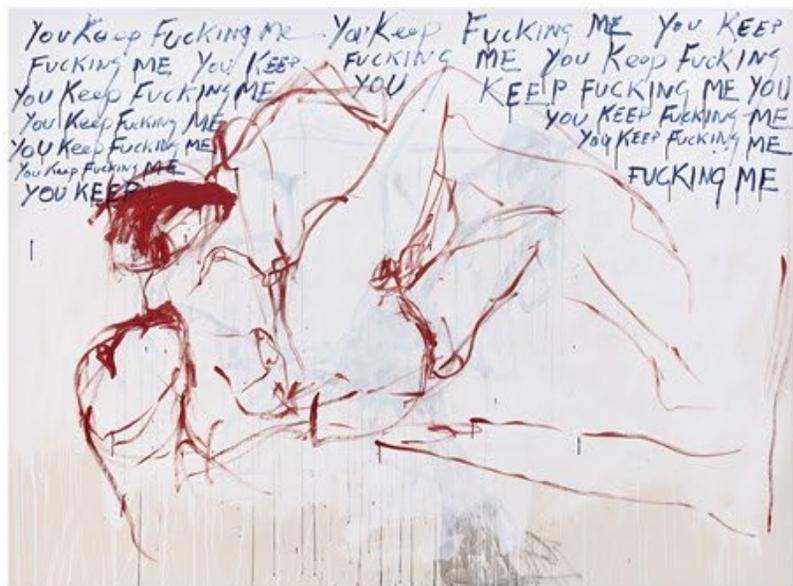
Although Emin has lived through – and made work about – terrible things, she has a resilient wit. She has been entrepreneurial. As a young artist, she set up a subscription service whereby supporters could pay to receive letters from her through the post. She raised money by selling 'Emin Bonds' to be redeemed against her future work. Her earliest exhibitions were cheeky and provocative, blurring boundaries between art and life.

In November 1993 Emin had a show at the new White Cube gallery in London. She called it *My Major Retrospective 1963–1993* – suggesting this first solo exhibition might also be her last. Alongside the autobiographical quilt *Hotel International* 1993 (opposite and p.33) she showed photographs of destroyed paintings which she mounted on fragments of canvas, and constellations of memorabilia related to her life. Establishing a personal mythology through objects and storytelling, the exhibition laid the groundwork for her future career.

In another mock grandiose gesture, in 1995 she opened *The Tracey Emin Museum*, in a former laundrette near Waterloo Station (p.6). Identified by a pink neon sign, this was a studio space that she opened to the public two afternoons a week. Her 'museum' was reviewed in the prestigious magazine *Artforum*, which flagged Emin as an artist to watch.

By the end of the decade, Emin was one of the best-known young artists in Britain: a Turner Prize nominee, whose work

Portrait of Tracey Emin  
with *Hotel International* 1993



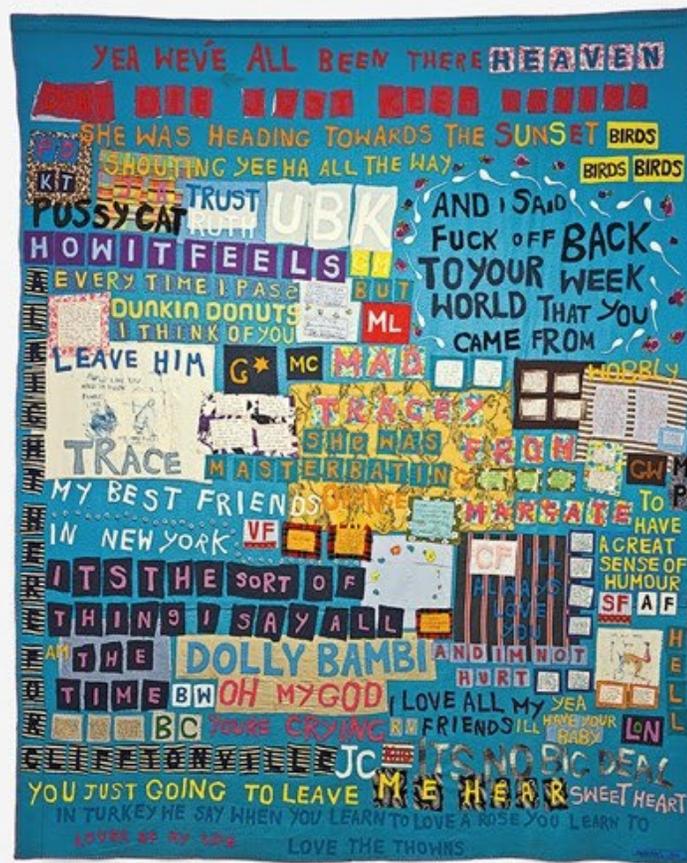
You Keep Fucking me 2024  
Acrylic paint on canvas  
205.4 x 279.4 x 5



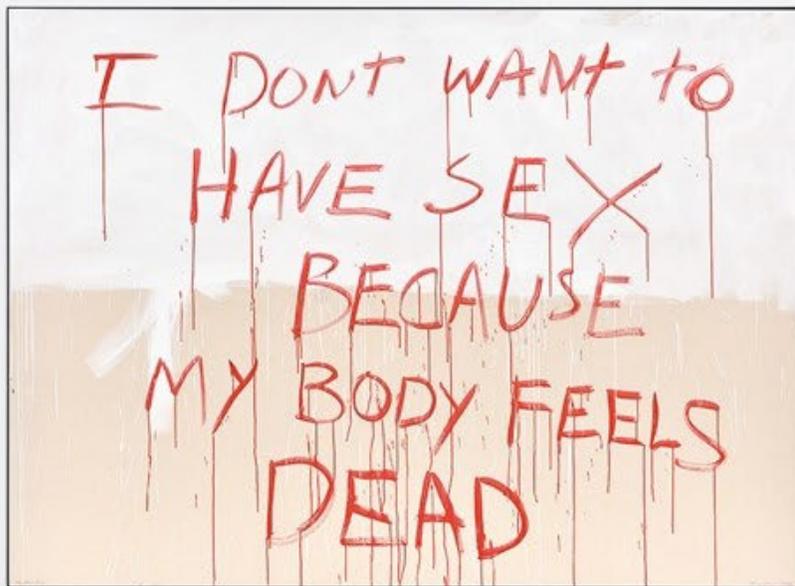
And I said Eat me - Bring me  
back to life 2023  
Acrylic paint on canvas  
152.2 x 152.2 x 3.7



Trying on clothes from my friends (she took the shirt off his back) (details) 1997  
Photographs on wooden shelves  
Installation: 130 x 330  
Each photo: 10.5 x 15



Mad Tracery from Margate.  
Everyone's been there 1997  
Appliquéd blanket, fabric  
from clothing provided  
by friends  
267 x 215



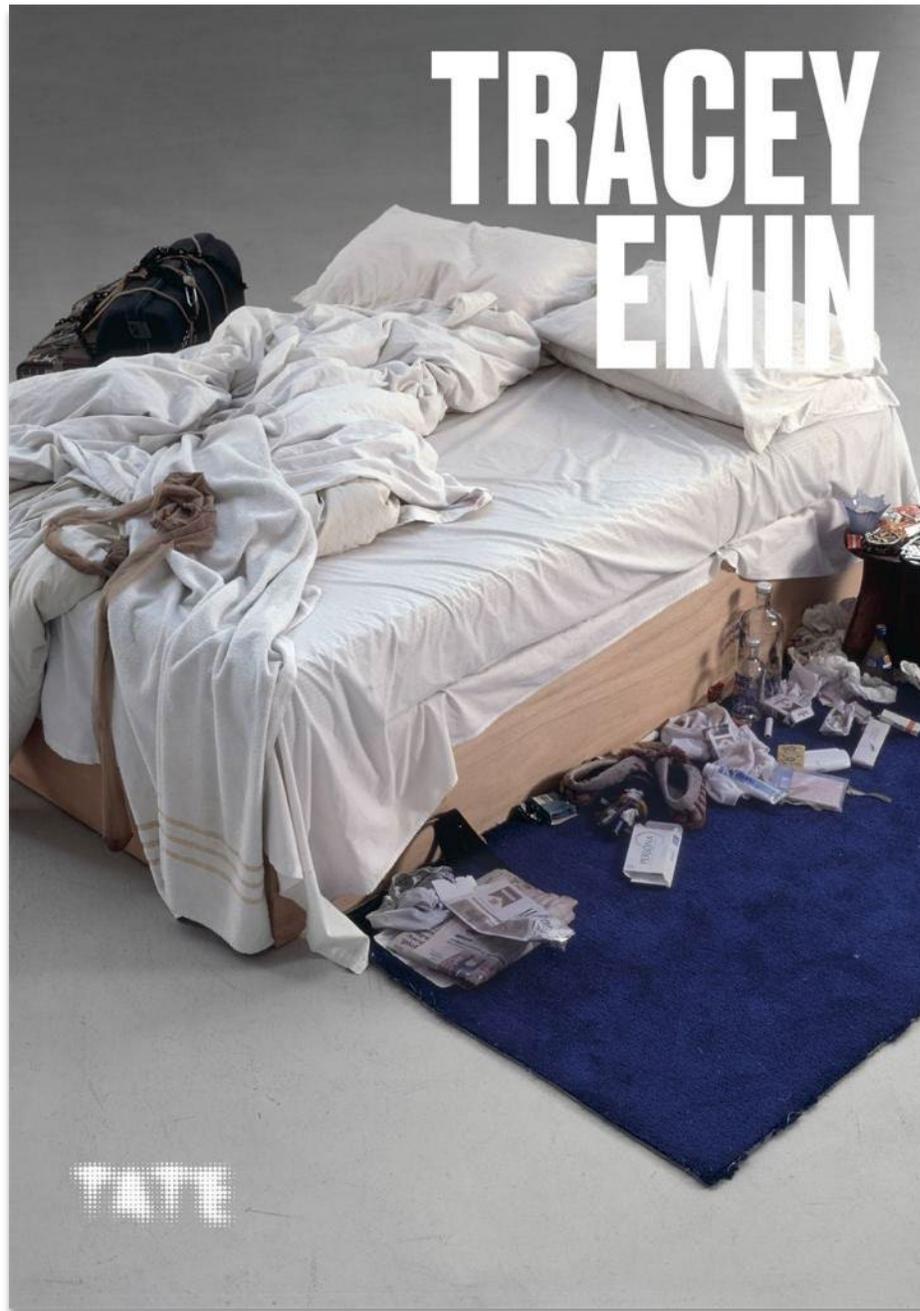
My Dead Body – A Trace  
of Life 2024  
Acrylic paint on canvas  
Left: 203 × 280.1 × 3.5  
Right: 205.2 × 279.5 × 5



OVERLEAF

LEFT  
The Crucifixion 2022  
Acrylic paint on canvas  
182.2 × 120.2 × 3.5

RIGHT  
I Followed you to the end 2024  
Acrylic paint on canvas  
182.2 × 120.1 × 3.7



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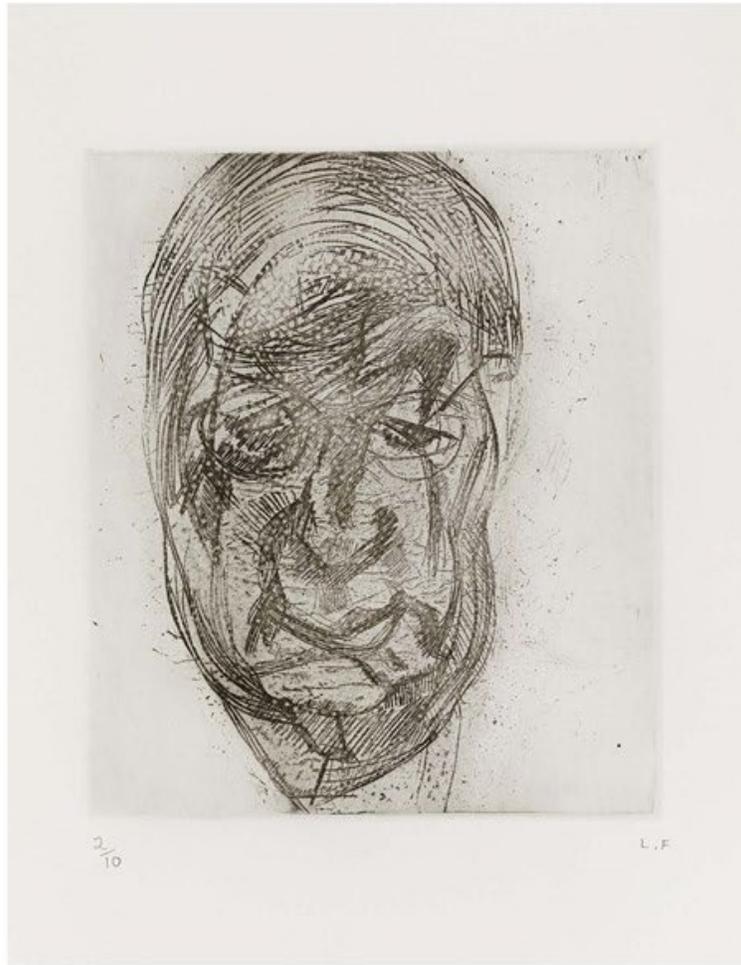
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- This is a redesigned edition of the definitive monograph on Freud and his art, which was last published in 1999 and is now out of print (9780500273333).
- This will be an essential text for students of 20th century British portraitists, and of Lucian Freud himself.

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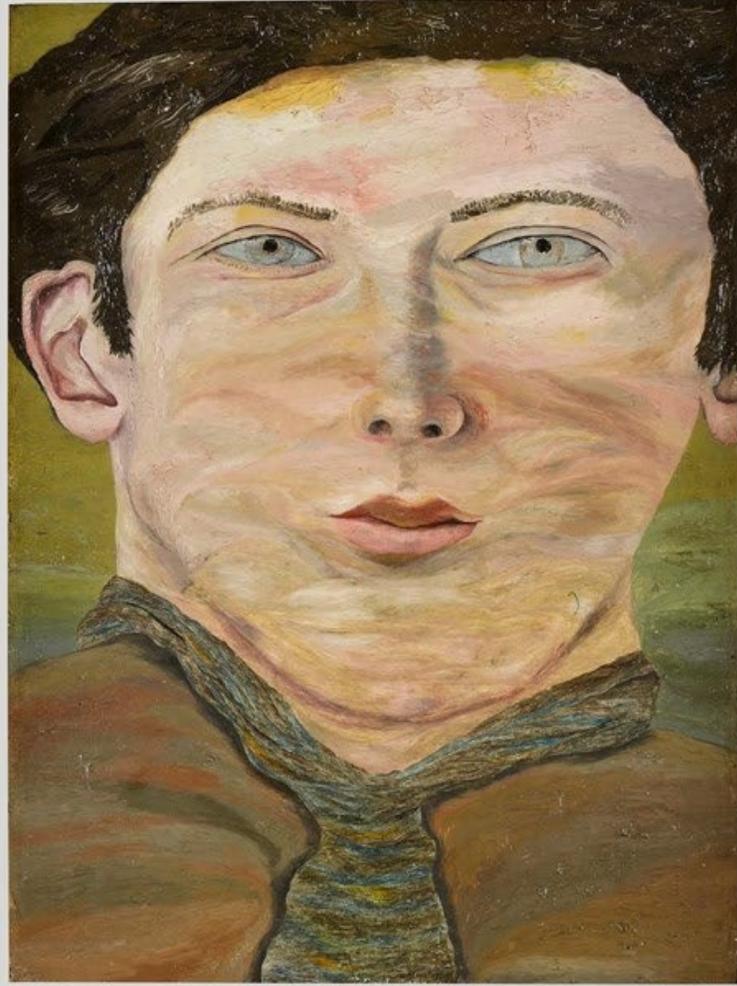
1: Lawrence Gowing, 1982

At the outset there is always a mystery. We cannot know what a painter brought to painting or what drew him to it. Yet everything he paints throughout his life adds to our understanding of one or both these things. When his last picture is painted in that predestined way in which, one cannot help believing, an artist's work, and therefore *art*, unfolds – when the last predestined picture is finished and the trajectory of his meaning completes its curve – then we know all there is to be known about these first riddles and understand what can't be known, what remains unknowable about the sources and the resources of a painter. @001@

This book offers a chance to look at work by Lucian Freud. Generally the sight is not easy to come by, because most of the pictures belong to people, not museums. It is nearly ten years since as many of them as this were shown together. Unlike most noted contemporaries, Freud does not paint museum pictures, though if you come on one in a museum you may never forget it. Large groups of them hang in a few collections; his pictures are sought after and kept at home, as if there was something personal in their significance. This book, in which Freud has taken a large part, is exceptional in another respect. Not only the work but the view of it here (though not the commentary) is his own. Seen through his



9: *The Village Boys*, 1942



11: *Self Portrait*, 1939

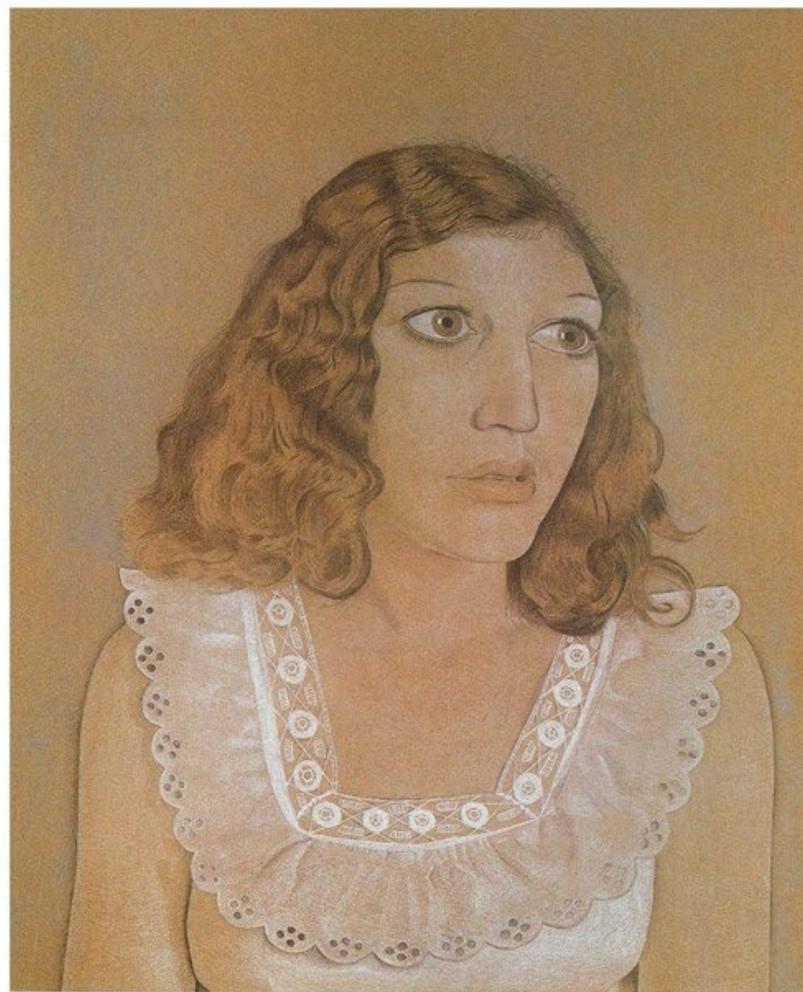


36: *Rabbit on a Chair*, 1944

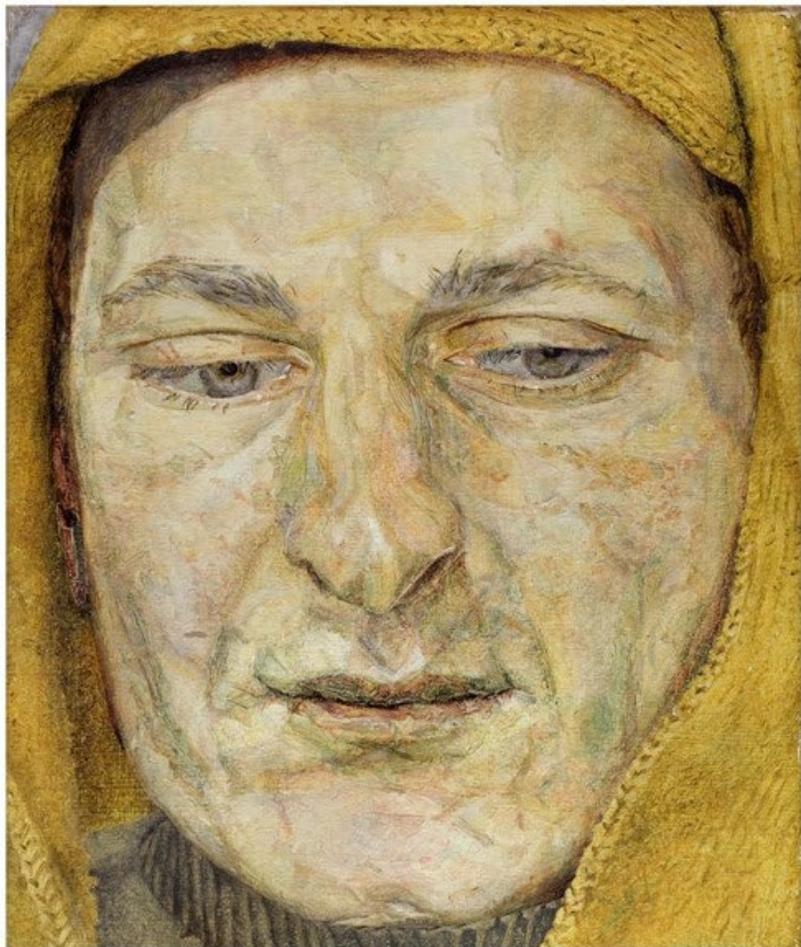
38: *Chicken on a Bamboo Table*



47: *Daffodils and Celery*, 1946



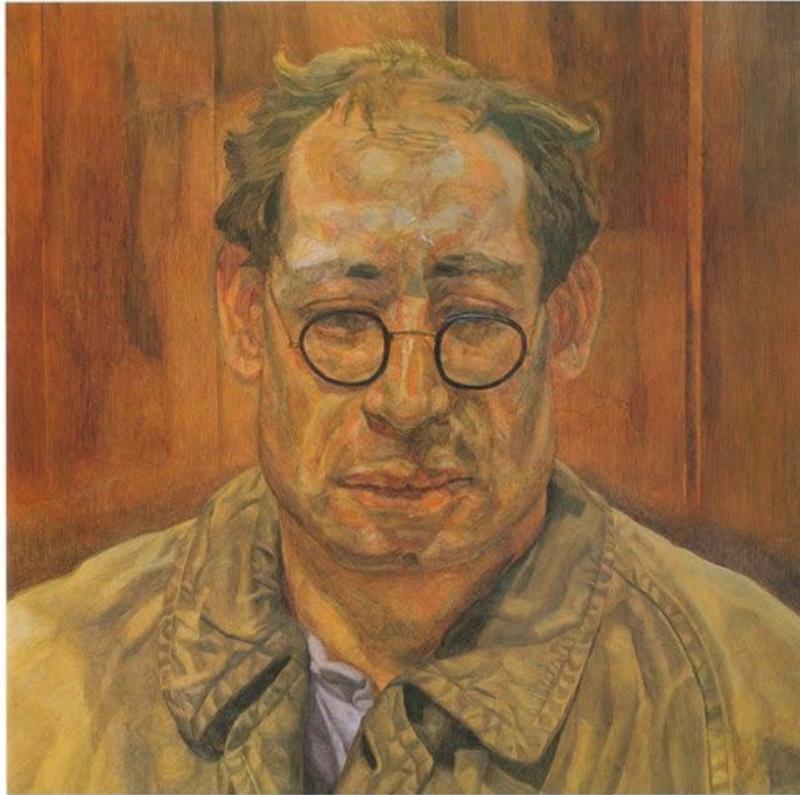
48: *Girl in a White Dress*, 1947



82: *Man in a Headscarf*, 1954

83: *Boy's Head*, 1952





88: *Man in a Mackintosh*, 1957/58

LUCIAN FREUD

great collection that the generations have assembled at Chatsworth, their house, gave a most convincing demonstration of how one of our contemporaries may measure against achievements of the masters, and the best reason for pride. The extrovert attentiveness to textures, the lustre and sparkle in the hair of brows and lashes and the jewel-like mottling of pupils are nowhere better than in the earliest of the Chatsworth pictures. At least as satisfactory, when you see it in the context of the tradition at its finest, is this evidence that a capacity to take the opportunities of the portrait trade, without reducing in the slightest the serious depth of his own view, may be one of the talents that eventually make a very good painter better than good. Among the Chatsworth pictures one may find that one does not say very much to the purpose about Freud without saying something about Rembrandt too.

The ductile yet positive touch he brought to paint, on an unassuming scale very often, but with confidence and justice, equipped him for a marvellous group of little portraits painted with the finished quality of the past on etching plates. A miniature of himself that is smaller still catches him in the most winning and earnest self-searching. In the enlargement here the picture itself well supports the same scrutiny. Best of all, and best known, the portrait of Francis Bacon is the most even and judicious deposit of pictorial information in all his work. It is the rare essence of northern painting, this consistency in the mastery of the particular that the grandeur of ideal generality never beats.

Freud's achievement at thirty convinced everyone but himself. The Bacon portrait, hanging in the Tate, quite unobtrusive, yet biting like a little serpent when it caught you, exerted the

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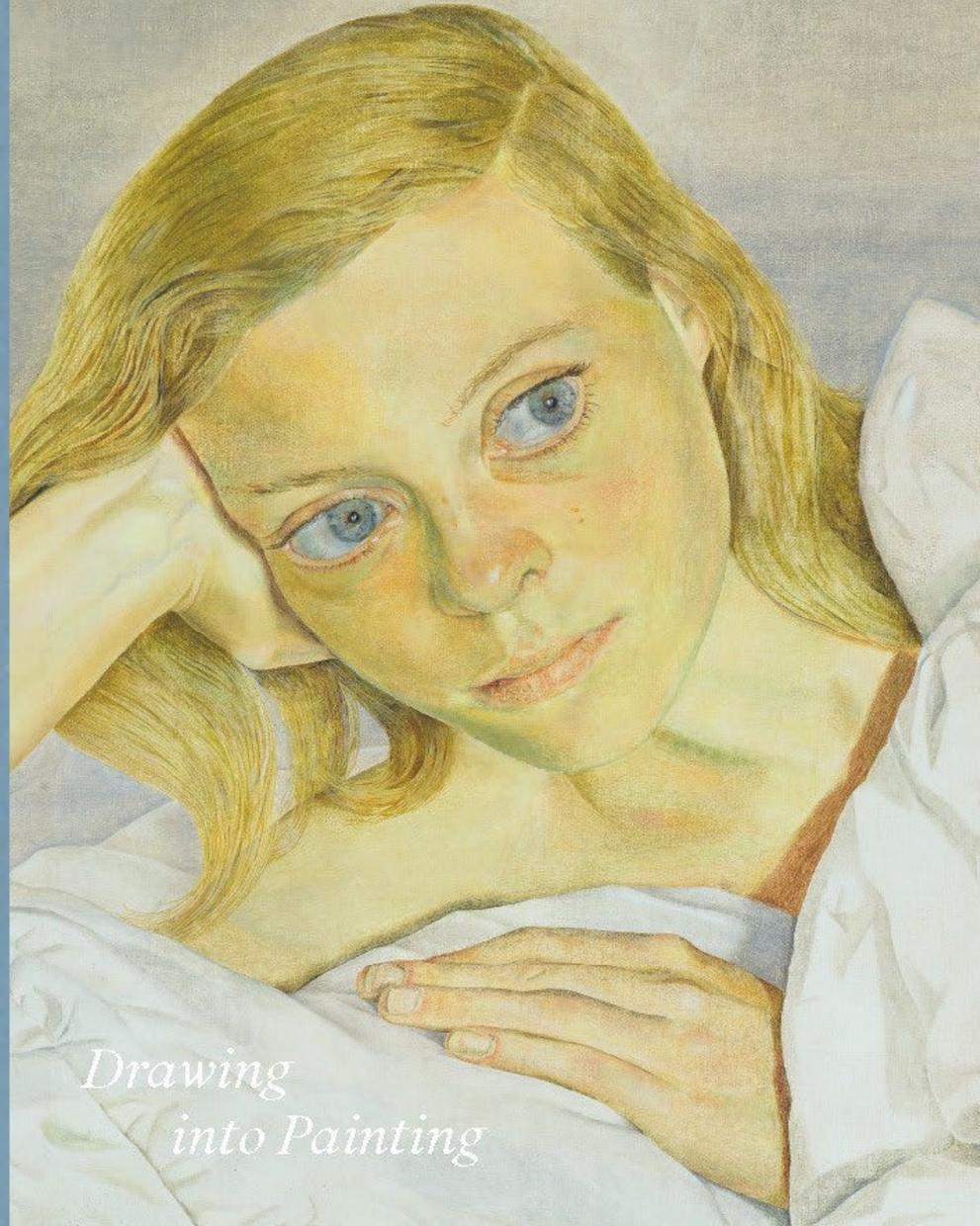
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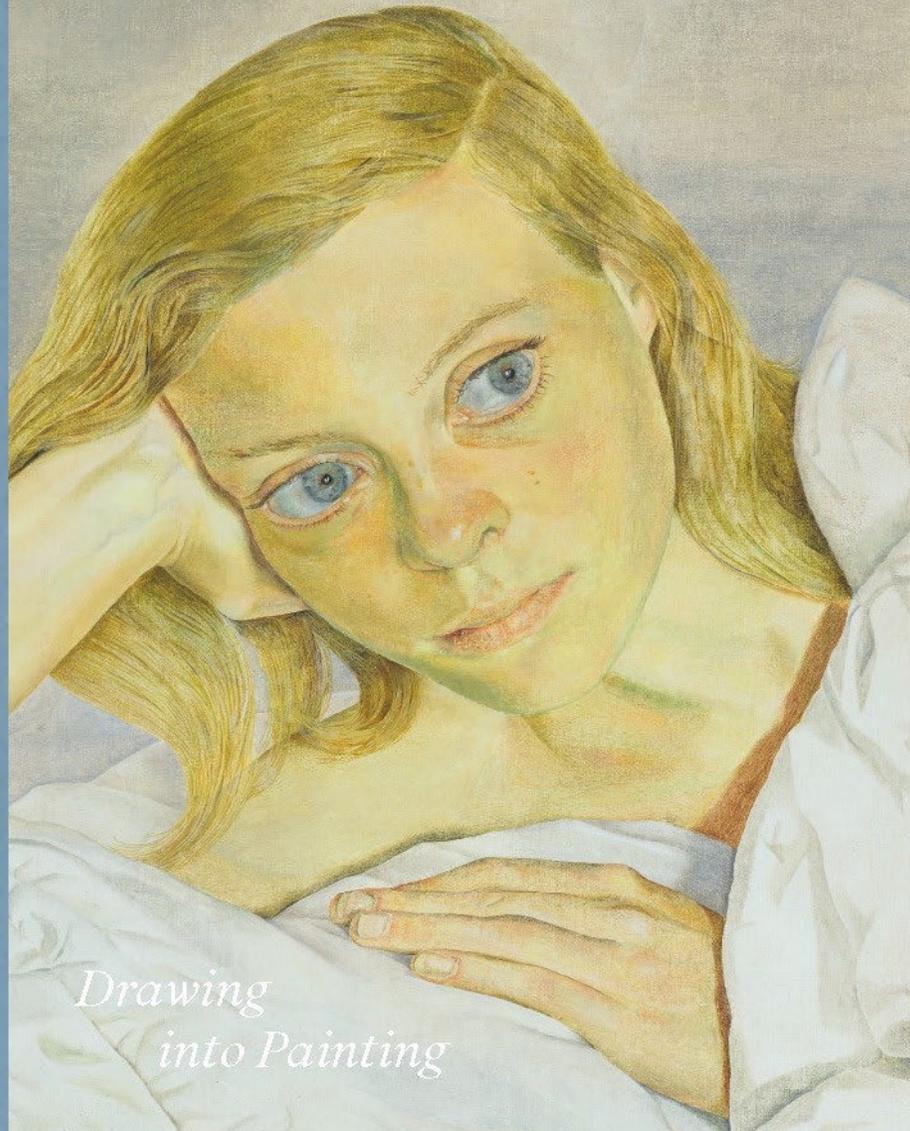
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# LUCIAN FREUD



*Drawing  
into Painting*

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*Drawing  
into Painting*

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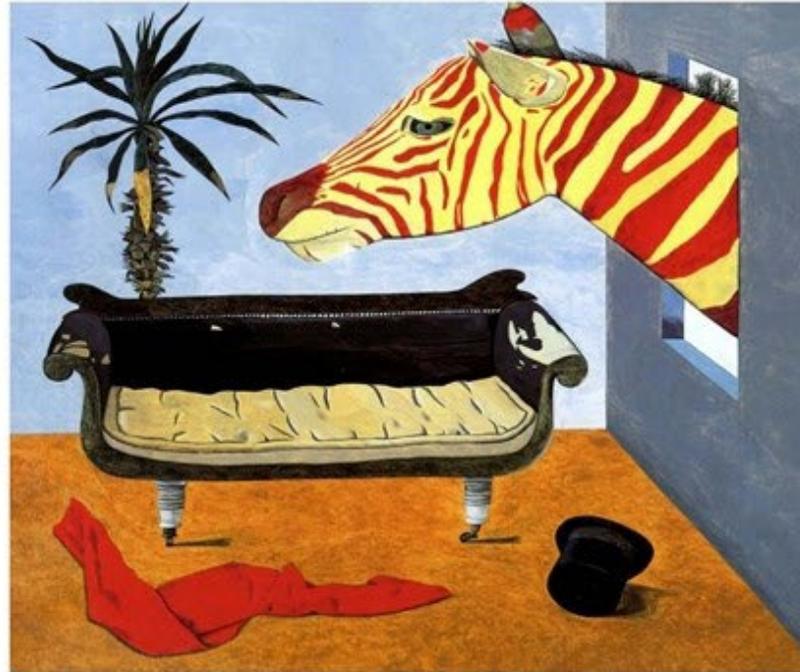


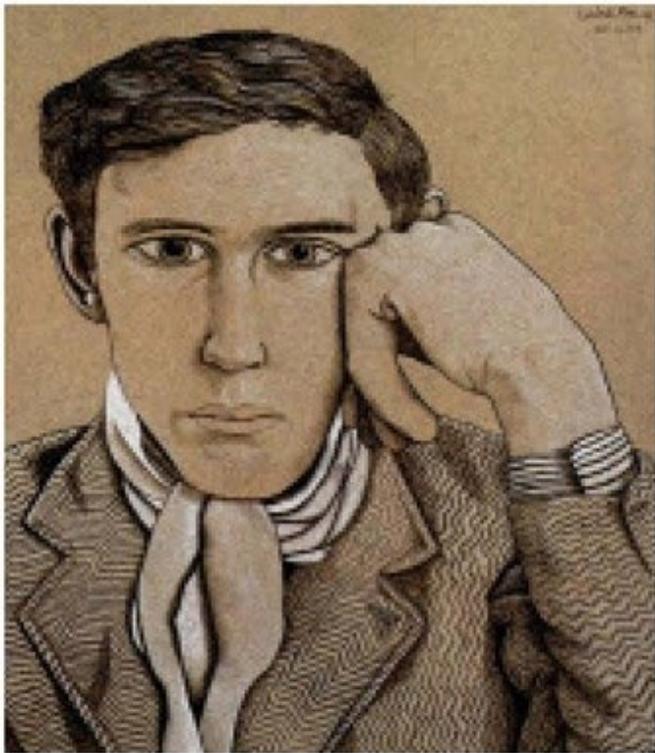
22 *Zebra/Unicorn*, 1943 (above)  
Ink  
167 × 252 mm

195 *Palm Tree*, 1944 (below)  
Pastel, chalk and ink on paper  
680 × 445 mm



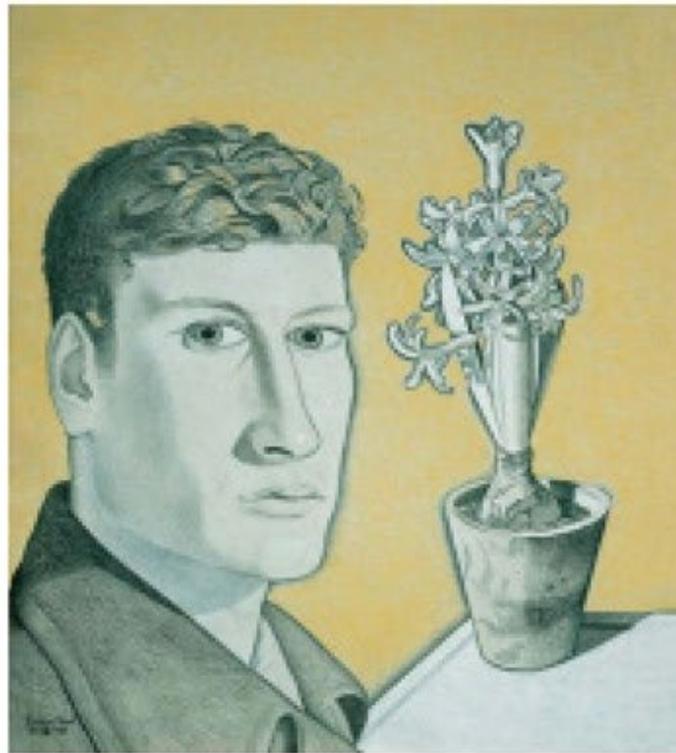
Earlywork.1 *The Zebra's Room*, 1944  
Oil on canvas  
622 × 762 mm





25 *Young Man*, 1944  
Black crayon and chalk  
xxx > xxx mm (Left)

48 *Self Portrait with Hyacinth in Pot*, 1947-48  
Crayon on paper  
xxx > xxx mm (Right)





69 *Last Portrait, 1976-7*  
Oil and pencil on canvas  
30x3 x 30x3 mm

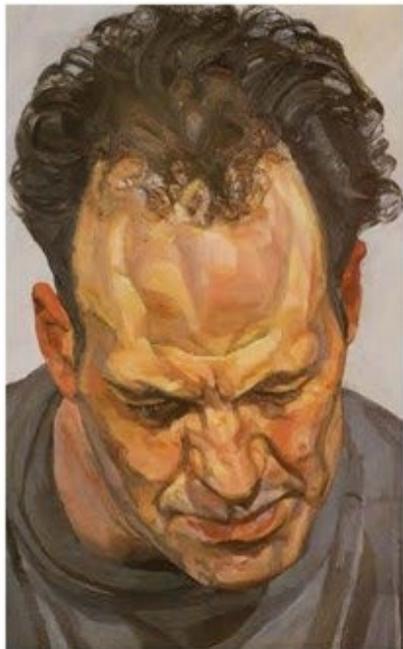
## 'TO PORTRAY WITH ANY DEGREE OF PROFUNDITY'

*Catherine Lampert*

On a page in Sketchbook 36, Lucian Freud replies to a request from 'Mr R, Mrs R' for an interview: 'If there is anything regarding my life that could/might be of public interest it is my work as an artist. The subject matter in my paintings is on the whole autobiographical, there is no mystery there. Since we do not know each other so your questions (what is my favourite jam?) could only be of a general nature. The need to reveal, boast, apologise or explain is not there.'<sup>1</sup>

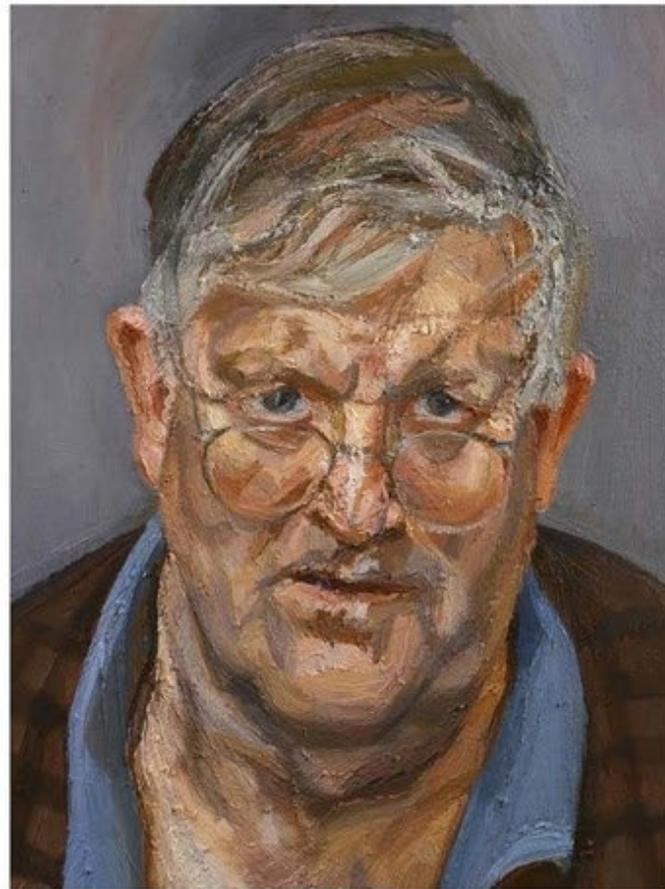
While Freud kept a huge quantity of the post and ephemera he received – drawers full of letters, demands from creditors, like bookmakers and car-repair shops, postcards – after the 1950s he rarely wrote letters, and mainly telephoned.<sup>2</sup> Naturally, we hear his voice in interviews, yet, in the purest sense of what is autobiographical, what connects to his unfiltered, intimate life, the answer is in the sketchbooks. If each painting is somewhat about 'art' and the spatial challenges, in comparison, the drawings resist analysis. In July 2012, I sat in a quiet room for several days, carefully turning the pages of each sketchbook, taking notes and photographs, smiling when I came across the face of a friend, like Bruce Bernard who wrote about and took photographs in Lucian's studio. The lightness, flow, trust between a person and the artist, the traces of rooms and objects, what might be communicated is beyond the self-consciousness of a diary, or the forensic tendencies of art historians.

Moving between volumes, on occasion the viewer might be able

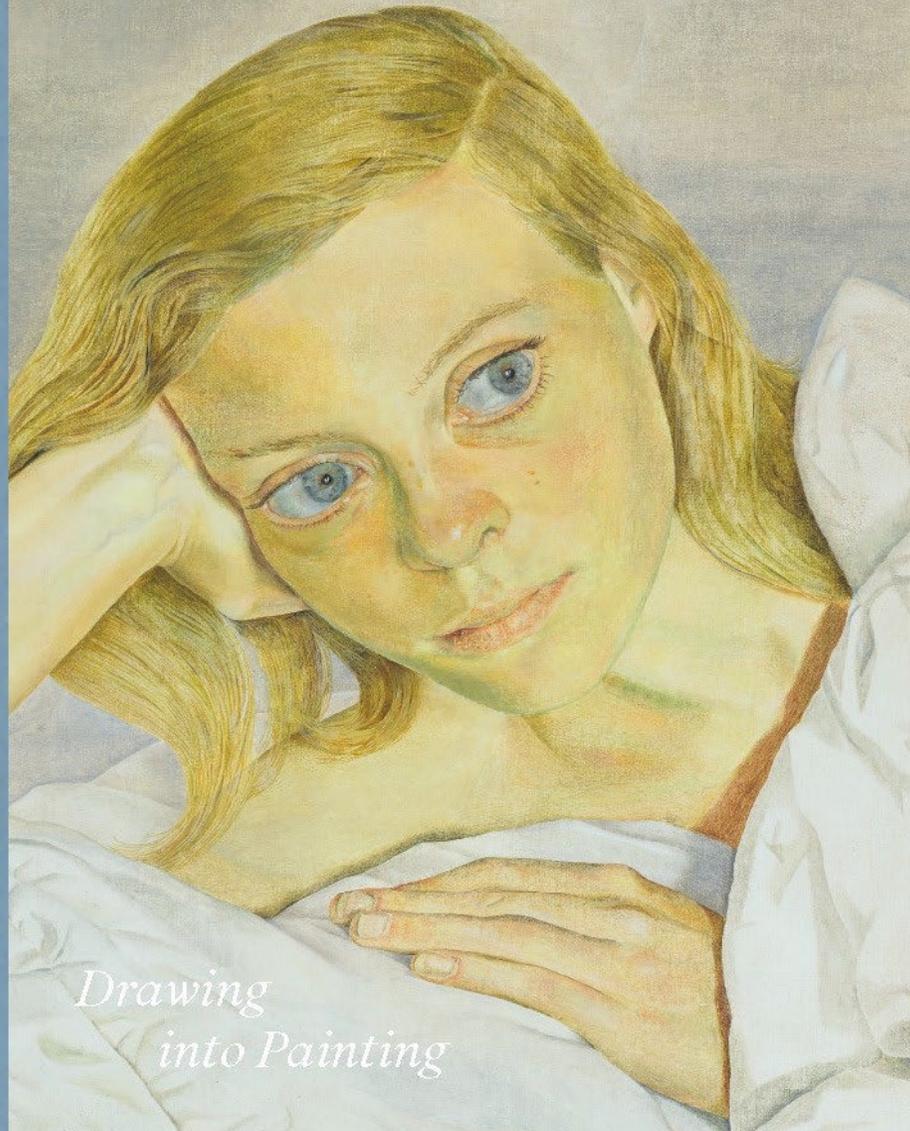


141 *Frank Auerbach*, 1975-76  
oil on canvas  
xxx x xxx mm (Left)

140 *David Hockney*, 2002  
oil on canvas  
xxx x xxx mm (Right)



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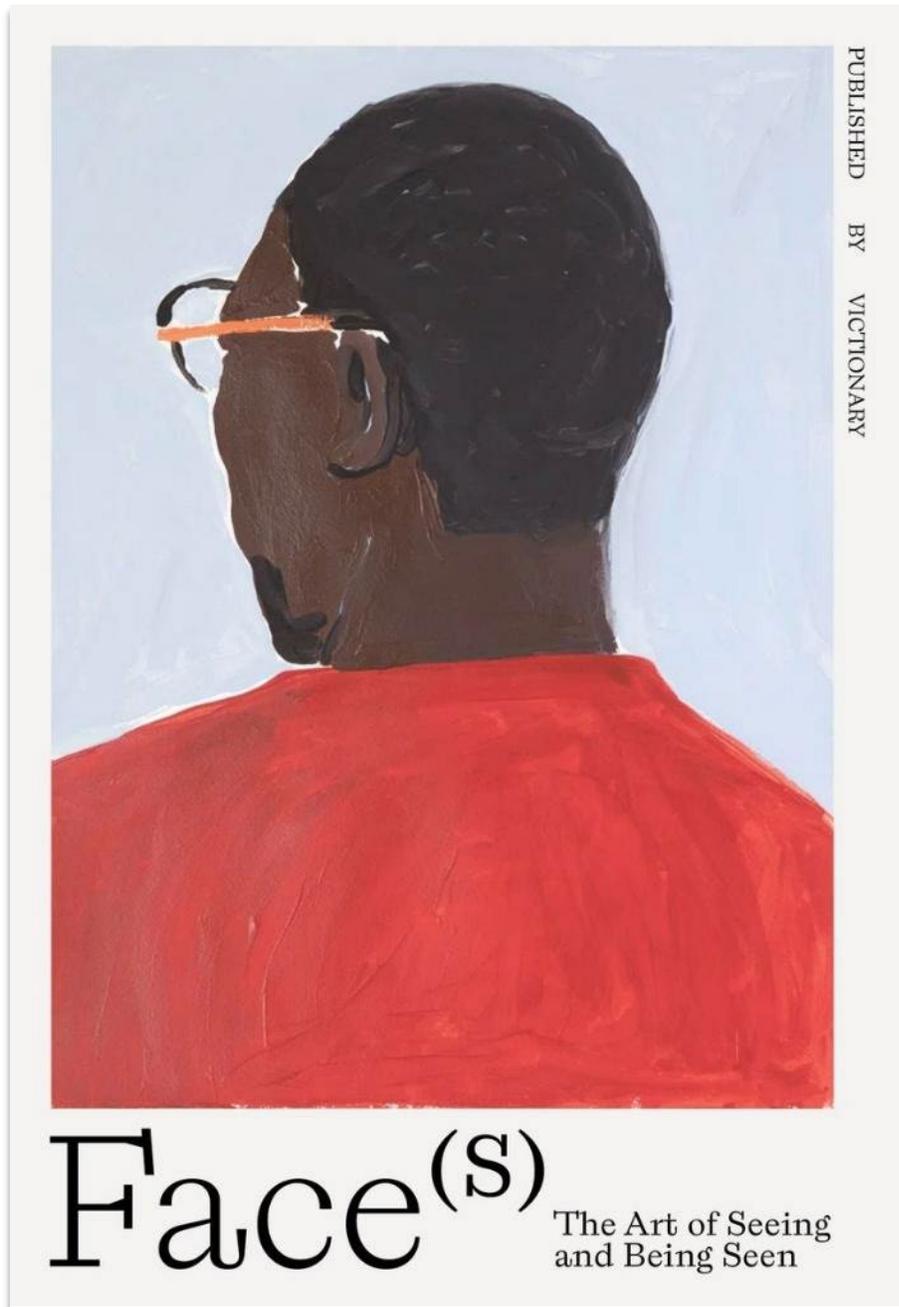
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# Face<sup>(s)</sup>

The Art of Seeing  
and Being Seen



# Faces

THE ART OF SEEING AND BEING SEEN

Victionary

*Faces* explores the timeless art of portraiture as both an act of looking outward and a journey inward.

- Bringing together works across painting, illustration, and mixed media, the book invites readers to reflect on what our faces reveal - and conceal - about our identities, emotions, and lived experiences.
- Structured into two parts, it first considers the portrait as a way of perceiving others, then turns to the self-portrait as an intimate conversation between artist and self.
- Through raw emotions, confessions, and reinterpretations of form, *Faces* shows how artists continue to challenge the boundaries of representation, asking us not only who we see, but also how we see.

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9789887066170

528 Pages | Paperback

190 mm x 130 mm

Victionary

It's

not

the  
broken  
slat

at the window

drawing an  
in

angle  
my

of

light  
eyes

but

as  
bright  
as

that

and  
as sudden -  
my look

the

look

I

gave.

Annegret Soltau



Perhaps you too,  
upon seeing

Giacometti's

"Walking Man,"

will

run  
from the

National Gallery of Art

hollering into  
the

Potomac,

will strip off your shirt—

as you splash,

the gulls  
will

toss your pants

back and forth

making  
of a

cannot

be

game  
what  
eaten.

Annegret Soltau



The  
air  
is  
raw  
with

joy.  
Sit,

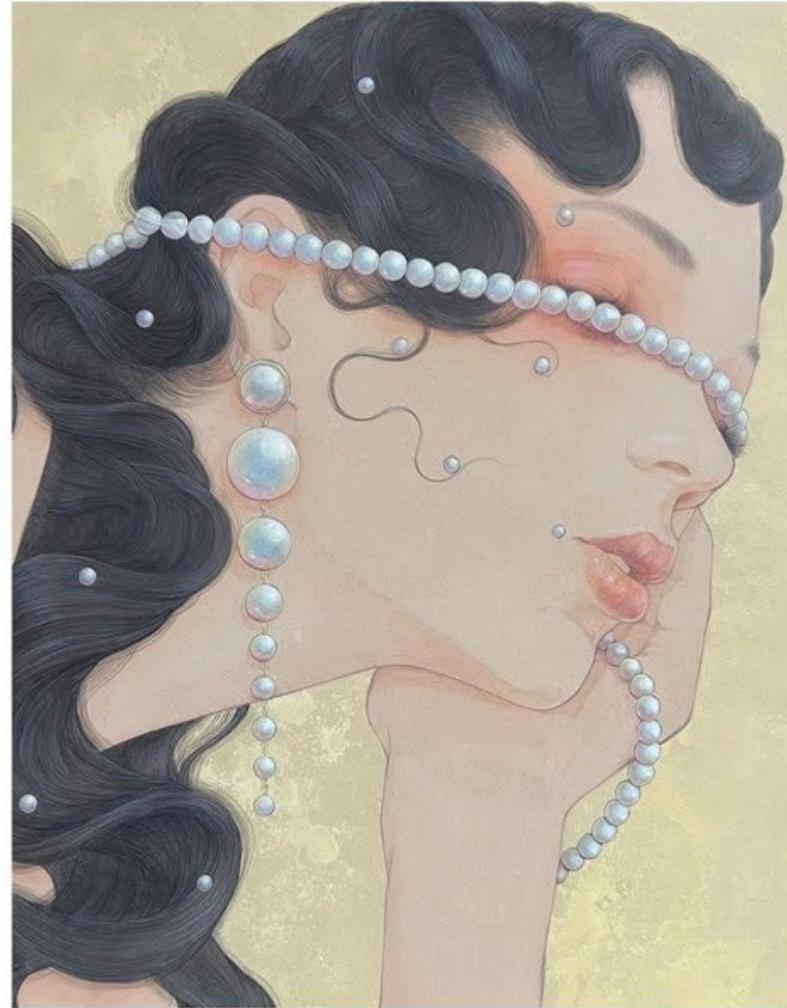
heart,

rest  
from the soul's  
south-west

Why so much life?

I  
don't know  
with less! what to do

Annegret Soltau



The

laments

of

daydream,

is

for

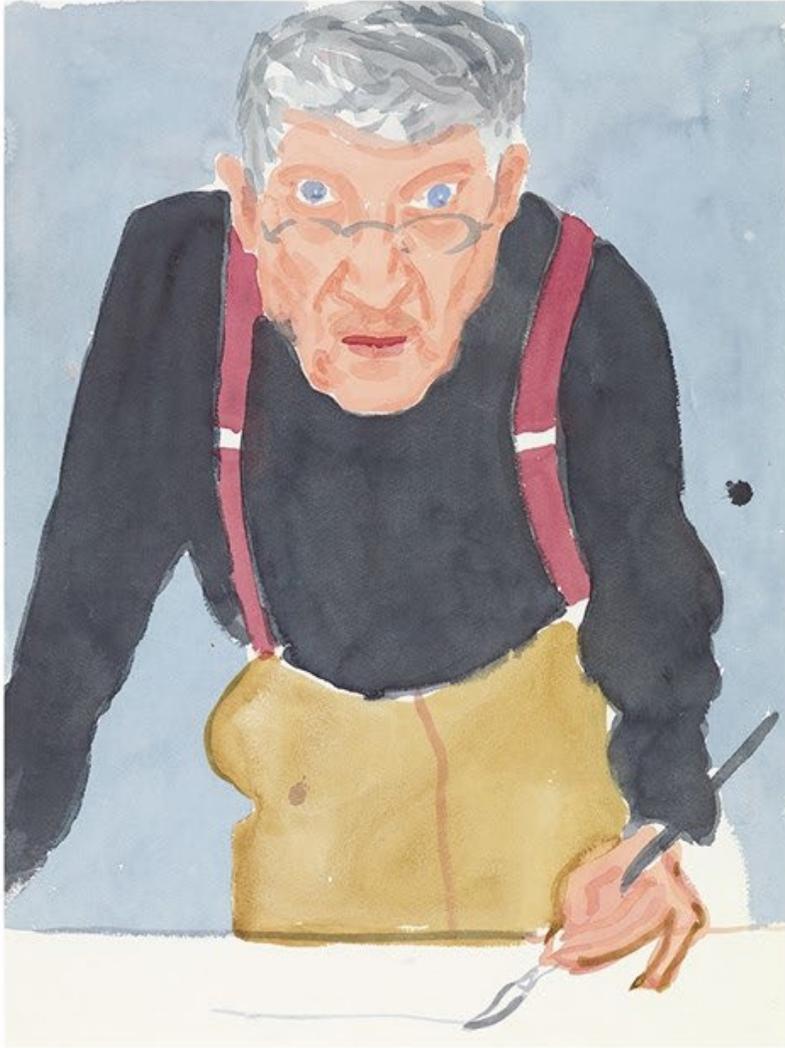
to

sight  
cry.

Annegret Soltau

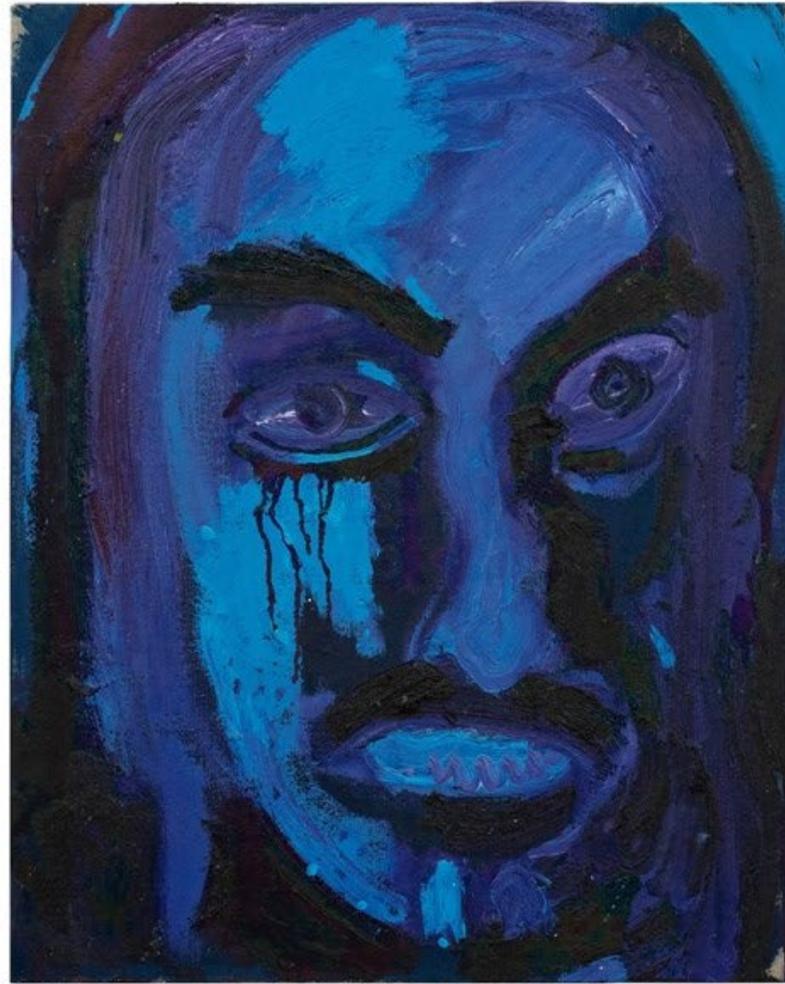


Annegret Soltau



13

Annegret Soltau



14

Annegret Soltau

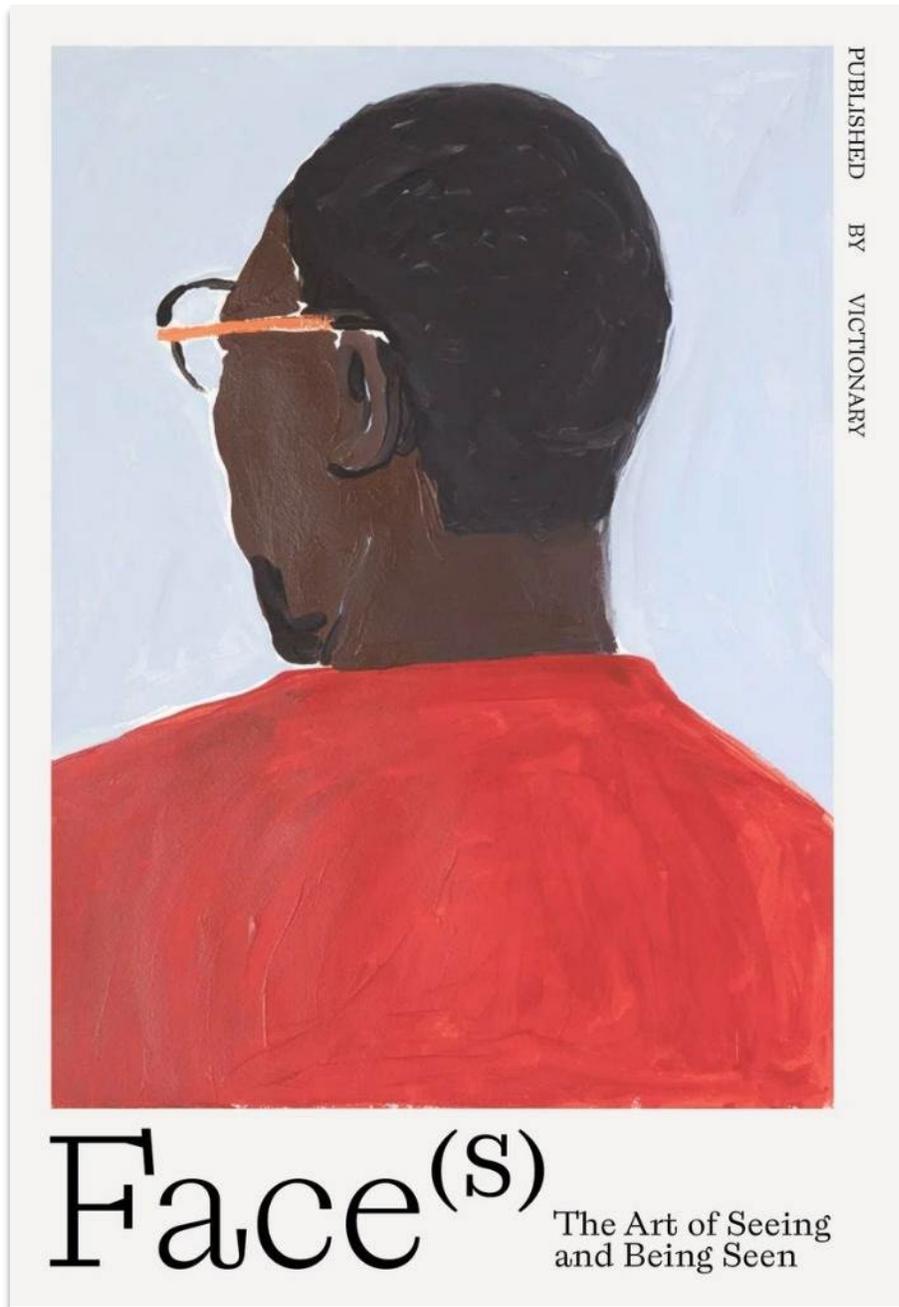


15

Annegret Soltau



16



# Faces

THE ART OF SEEING AND BEING SEEN

Victionary

*Faces* explores the timeless art of portraiture as both an act of looking outward and a journey inward.

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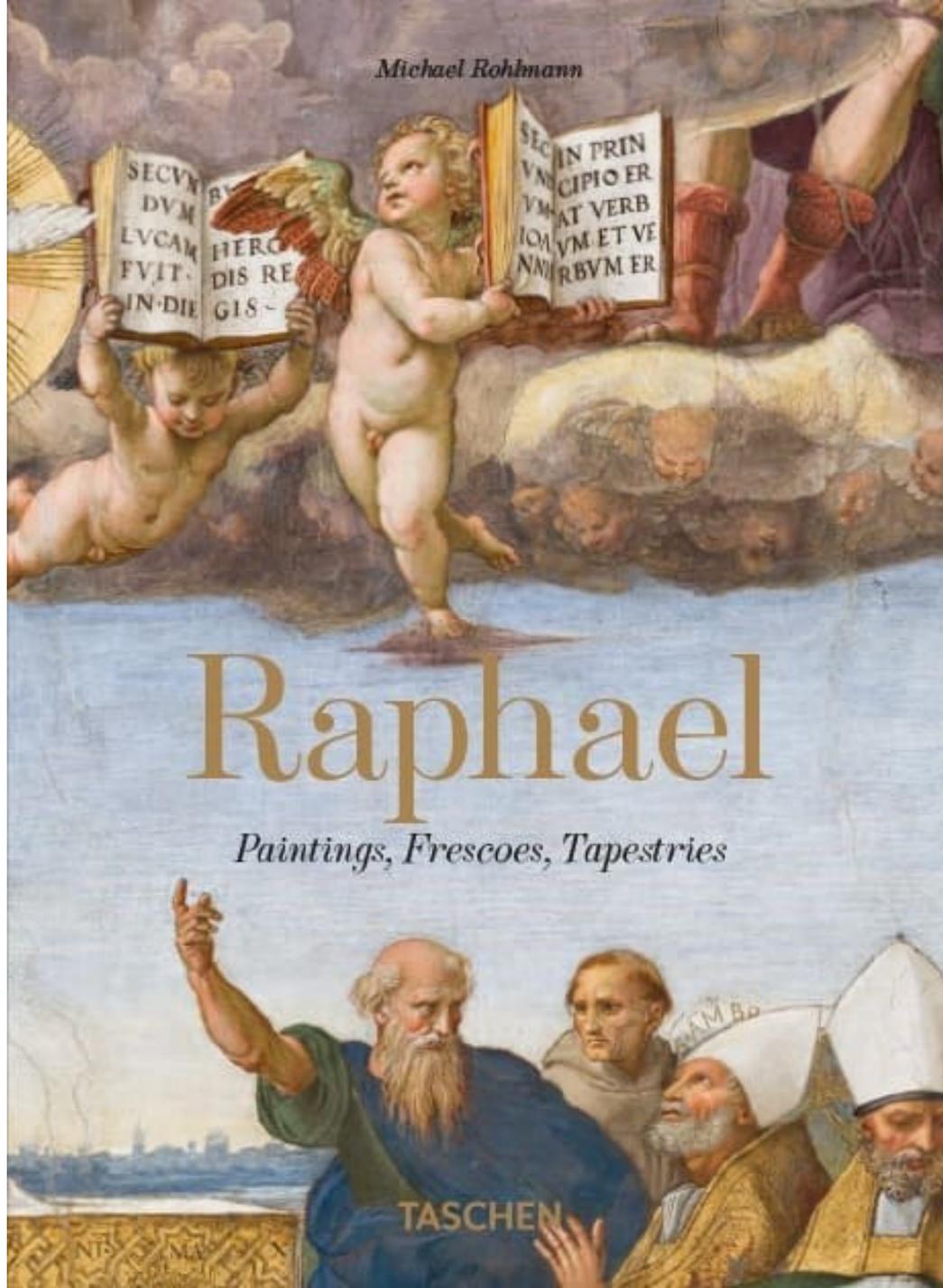
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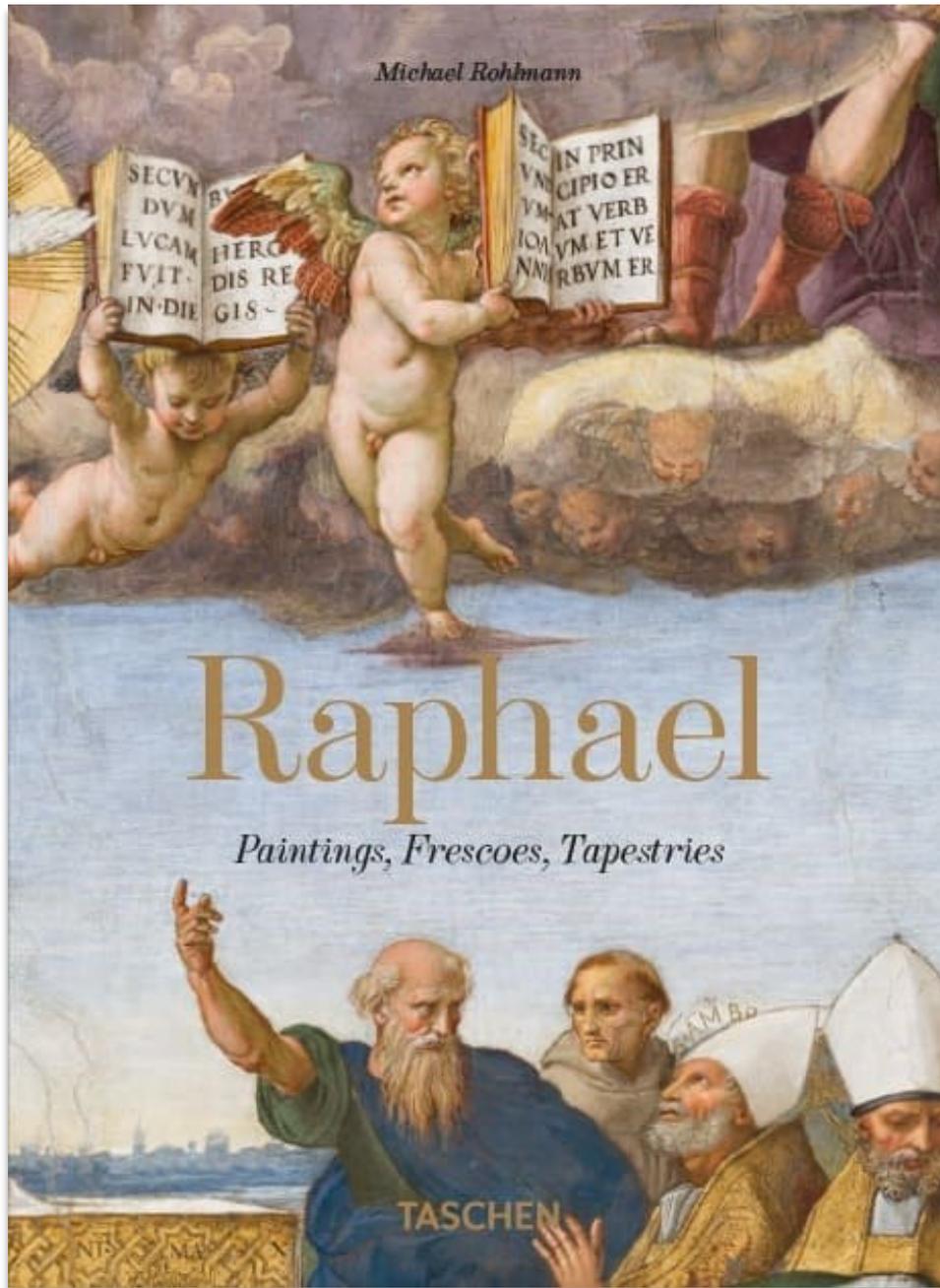
Michael Rohmann



# Raphael

*Paintings, Frescoes, Tapestries*

TASCHEN



# Raphael. Paintings, Frescoes, Tapestries. 45th Ed.

Michael Rohlmann

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TASCHEN

V.

## Sacred World: The Roman altarpieces

1511/12–1520

Michael Rohlmann

*"I had heard it said about Raphael so often before  
that it is not apparent from his works at first sight  
how beautiful they are, ... but I must confess that  
his Madonna here shook me to the very core of  
my soul ... The heavenly is trimmed so close to the  
human that a copy can become very human."*

— PHILIPP OTTO RINGEL, 1861





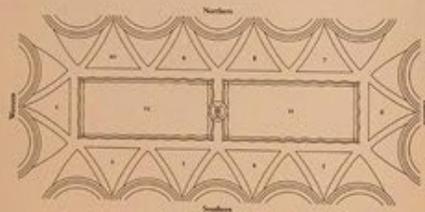
Portrait of Pope Julius II, c. 1511/12  
Oil on panel, 99 x 110 cm  
London, The National Gallery  
(Detail page 265, Cat. Pope)

Pope Leo X with Cardinals Giulio de' Medici and Luigi de' Rossi, c. 1511  
Oil on panel, 101.5 x 114 cm  
Florence, Galleria degli Uffizi  
(Detail page 265, cat. Pope)



# Loggia di Galatea Loggia di Psiche

Villa Farnesina



## Loggia di Psiche

- 1. Niche and Capital
- 2. Capital and the Ceiling
- 3. Niche before Chair and Lamp
- 4. Niche in "Hot Chamber"
- 5. Niche before Jug
- 6. Mosaic
- 7. Psiche, Basin by Fountain
- 8. Psiche before Niche
- 9. Capital before Jug
- 10. Mosaic and Psiche
- 11. Council of the Gods
- 12. Banquet of the Gods or the Marriage of Cupid and Psiche



RAPHAEL



Fig. 21  
Leggiti di Paolo  
Venus and Cupid, cat.  
1500  
Civ. Fiesc.

View of the facade of  
the Villa Farnesina, Rome

Leggiti di Paolo  
Cupid and the Graces, cat.  
1500  
Civ. Fiesc.

The opportunity to create a large-scale representation of antique myths and ritual modes presented itself to Raphael for the first time in the luxury villa of Agostino Chigi. The merchant and banker was the richest Roman of his day. His large villa on the new Via Lancia, on the right bank of the Tiber, was completed in 1510. The building, today called the Villa Farnesina (after later owners), lies between the slopes of the Janiculum hill and the Tiber river, directly in front of the Tuscan city wall. It was designed by the painter and architect Baldassar Peruzzi (1481-1536), who – like Chigi himself – originally came from Siena. The villa was surrounded by a wide garden leading down to the banks of the Tiber. Antiquarian and a wealth of paintings adorned the complex. Chigi not only hosted his famous banquets here, with guests drawn from Roman courtly society, but declared this “place of leisure” the new focal point of his life. There under Chigi’s patronage praised the villa as a palace of Venus and Cupid and proclaimed that here the gods of antiquity had once again descended on Rome. Peruzzi embarked on the task of decorating the complex with frescoes. A few remnants and some copy drawings are all that survive of a chaste facade painting, whose themes were taken from antique mythology. One scene on the ground floor was particularly well known for the erotic appeal of its close-up representation of an amorous Man and Venus (Florence 1897). Peruzzi decorated Chigi’s study and office with a series of mythological scenes running below the wooden ceiling. The high point of Peruzzi’s painting in the villa was the frescoing of the vault in the east loggia, which faces onto the garden and the river. Within a painted framing system, planetary gods, signs of the zodiac and constellations in mythological images combine to form a representation of the heavens exactly as they appeared at the moment of Chigi’s birth. The programme was evidently inspired by Chigi’s large family tree of arms, originally depicted in the centre of the vault, in which a star rises over hills. In the lunette beneath this astrological vault, Sebastiano del Piombo, whom Chigi had brought from Venice to Rome in 1511, painted psychological and bodily scenes from the Admonitions by Ovid (BC-17 AD). This painted glorification of the view from the loggia – of nature and the sky of stars, birds, the riverbank and the water – is complemented by two large wall frescoes above the door at the southern end of the longitudinal wall, the giant Polyphemus executed by Sebastiano (looked out at the sea from under trees (p. 277)). The focus of the mighty elephant’s gaze and romantic yearning can be found in the adjacent mural field, painted by Raphael. Here the beautiful nymph Galatea rides in her shell chariot over the water, surrounded by her courtiers. The three sections of wall following the “Uggle of Galatea” (p. 279, cat. Fig. 1) remained undecorated under Chigi. The altogether five mural fields were all separated in the same fashion by pilasters and could each have been filled with a stand-alone picture. Instead, however, the frescoes in the first two fields combined into a double scene whose contents were mutually related, and in so doing robbed the painter freedom of their function in the demarcations between separate subjects. The double picture by Sebastiano and Raphael did not allow itself to be extended into a third register through the addition of further two scenes. This was the conclusion reached in the sixteenth century, when the three remaining wall sections were filled with a continuous landscape view, extending Galatea’s sea to the right towards another shore, mountains and plains.

A book at Peruzzi’s ceiling fresco explains why Chigi had only the two left-hand sections of the loggia wall decorated. Sebastiano and Raphael’s double picture appears

beneath the planetary image of Venus overhead and thereby addresses her usual importance, among all the other planetary gods, for the villa was said to be the function. Polyphemus, Galatea and her amorous courtiers on the distant sea logical children of Venus. Chigi shows that, of all the possible options for his escape painted on the vault, only the one appeared in the public of his who granted a role here. The presence of the pair of figures that such is the path to the descriptions by the poets, who were simultaneously leading to being in the number of Venus and Cupid. The intended relationship between the celestial figures is reinforced by allusions between their faces and earth. Raphael and enough standing in a washed, clearly with Peruzzi’s golden lines, to represent even of Venus writing out her hair, Peruzzi had in turn had based on the line of the antique painter Apollon (16th century BC), to work from an from a literary description, and had thus succeeded in his attempt of a painting. Rome’s finest regularly compared Raphael with Apollon, the artist master of grace. With his Galatea below the Uggel, Raphael tried to competition himself.

Sebastiano and Raphael’s double picture has a partly goal of to be a historical interpretation. An historical scholarship was perhaps not the fact in its context between the wealthy Polyphemus’ yearning for love and Chigi’s escape on the floor the Duke of Mantua’s daughter, and second – the first example – of a Venetian beauty. In the loggia opening out onto water, the giant got the sea could be understood as a metaphorical evaluation of the sea view of the Tiber for the be formerly enjoyed from here. Moreover, Sebastiano describes Polyphemus in a long and exciting, holding a face and contemplating beauty. Like Chigi in the villa, he is giving himself over to linear fashion, the sea and the dream of looking. In his position above the door leading into the lunette of the villa he forms a figure of identification for the poem as in many ways. In the ground, dog seems to be a gesture and originally perhaps by a group of figures of the actual bond. Raphael made the horizon higher in the Galatea than in Sebastiano’s fresco, in order to be able to distribute his figures more clearly and harmoniously within the space. In this way, he demonstrates his own position from the factual side of Sebastiano’s scene. This allows us to see Polyphemus, who is the first person who is looking at a painting and who is a lover of Raphael’s. In an image story, the giant’s yearning creates a self-fulfilling Galatea as his love interest.

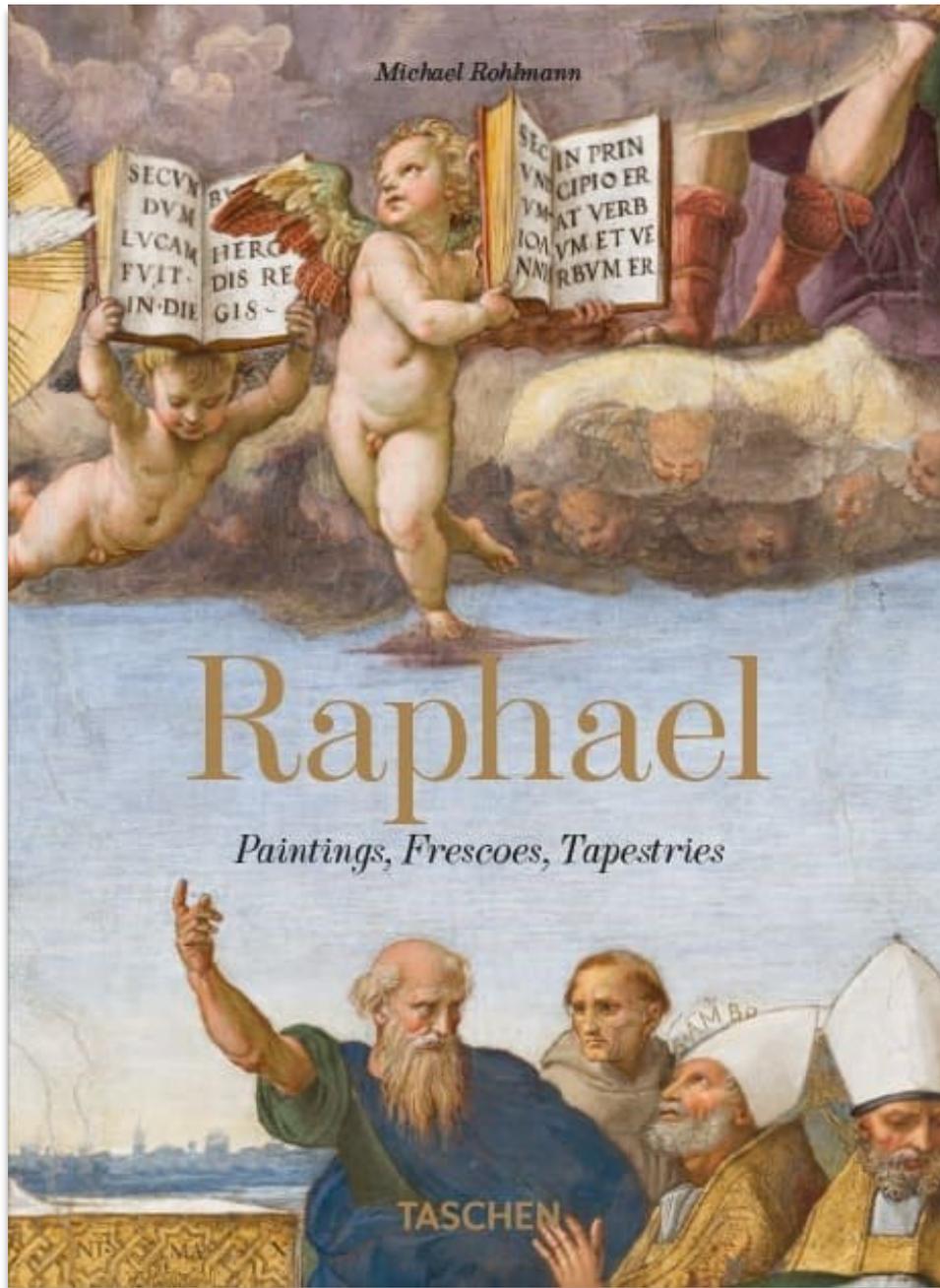
Like Raphael’s painting, the beautiful nymph remains a love interest in the central register of the great tradition of Italian love poetry a double level in the description of, and appeal to, the unattainable beloved. Sebastiano Polyphemus comes the model for the poets and artists working for Chigi, and Raphael takes the successor to Dante’s Beatrice and Petrarch’s Laura.

What distinguishes Raphael’s painted Polyphemus from most of the history of the sea creatures, pairs of lovers and winged cupids who are said to be loved by the divine, and who reply to each other left and right. From the left, the sea and below, Galatea herself appears in the particularly erotic, waving pose of a nymph and thereby follows the Lake (p. 27) with which Leonardo had painted this model for the female nude. But unlike Leonardo, Raphael Galatea also painted her surroundings with her waving shell and seems to be the being being loved.









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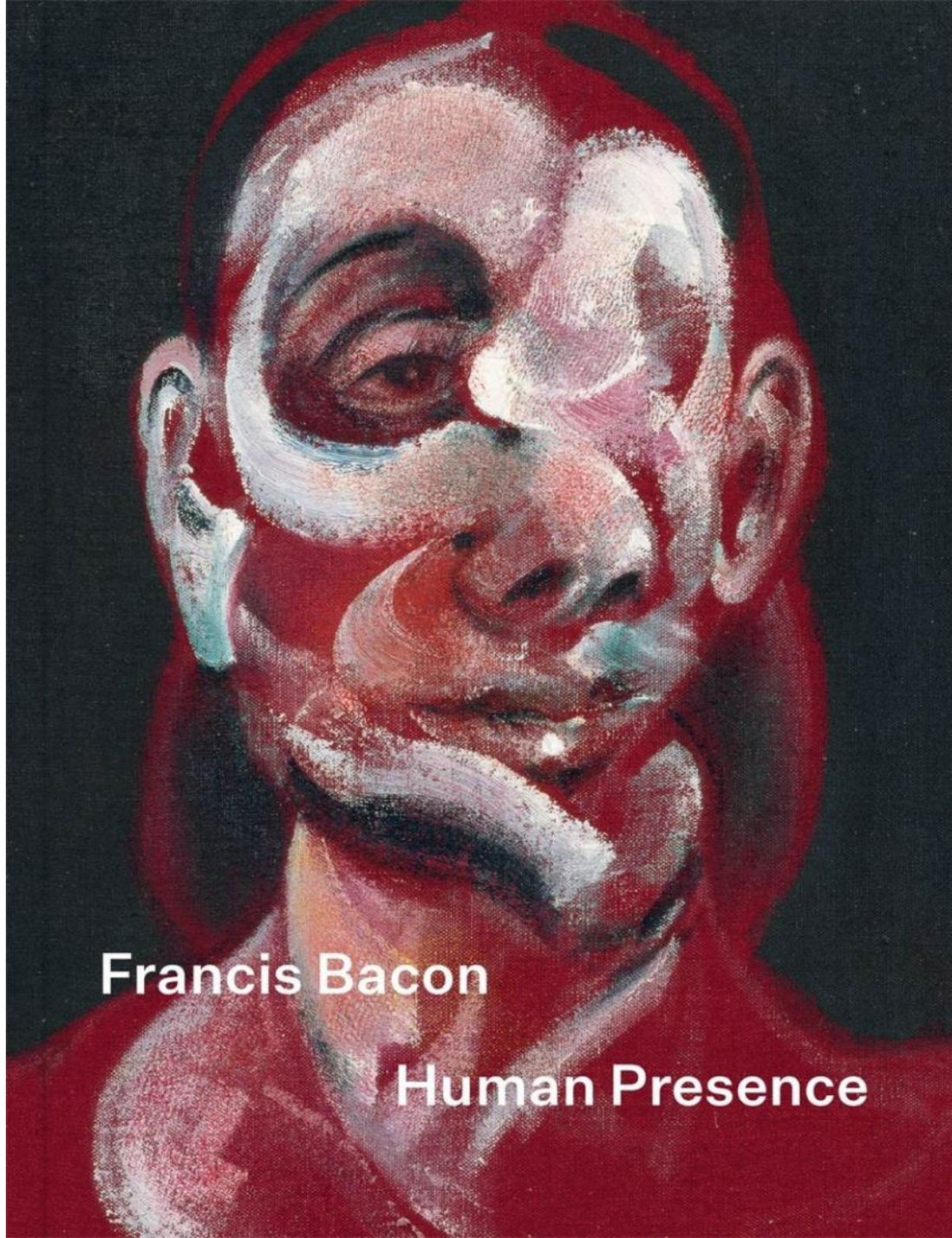
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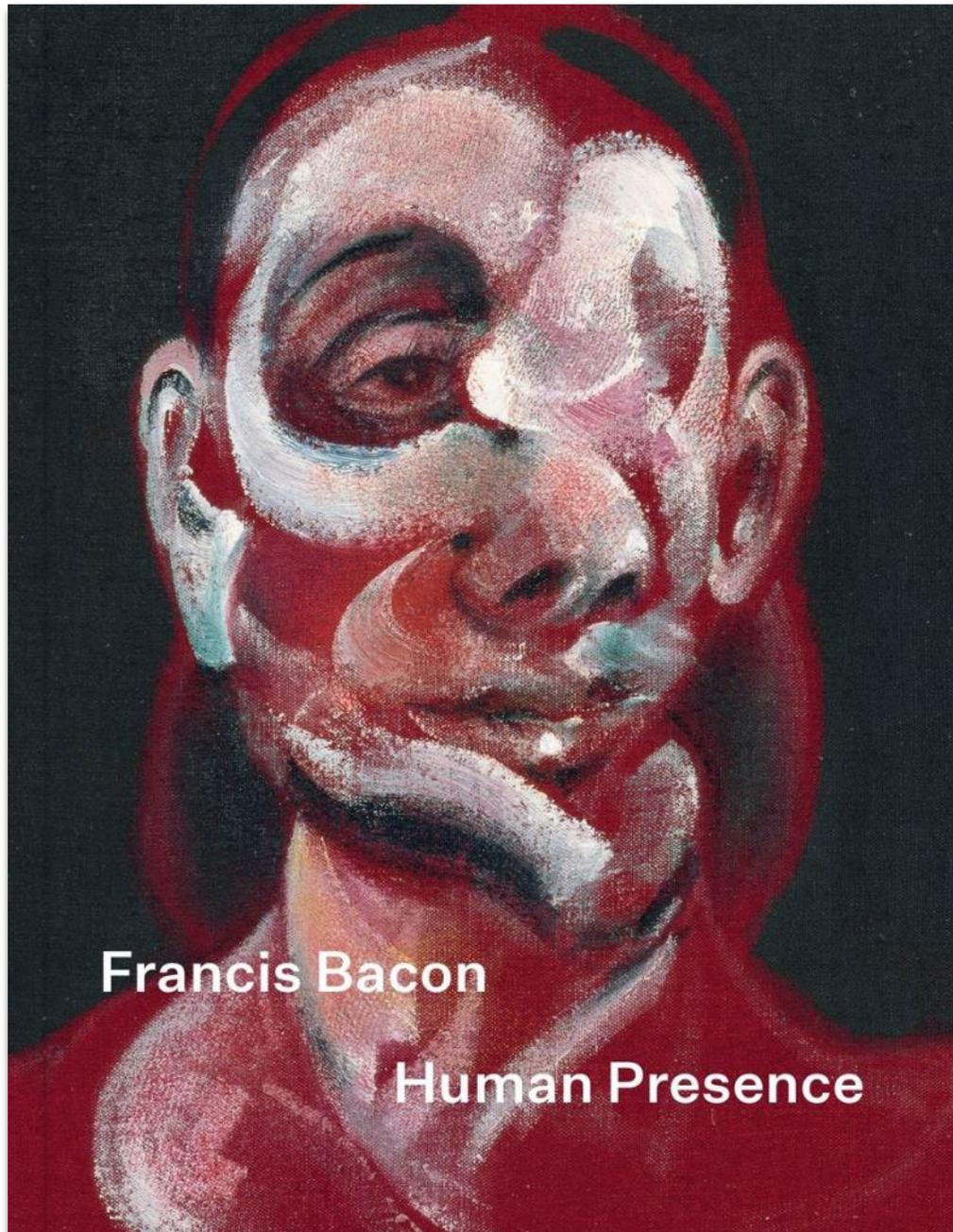
217 mm x 156 mm

TASCHEN



Francis Bacon

Human Presence



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National Portrait Gallery Publications



Fig.1 Sam Hunter Francis Bacon at Cromwell Place 1950 Archival Inkjet print 381 x 381mm

## Francis Bacon: Human Presence

Rosie Bradley

*'To me the mystery of painting today is how an appearance be made.  
I know it can be illustrated; I know it can be photographed.  
But how can this thing be made so that you catch the mystery  
of appearance within the mystery of making?'*<sup>1</sup>

Francis Bacon's portraits are among the most potent and poignant of the twentieth century. He fused image and paint in a way that communicated 'directly onto the nervous system'.<sup>2</sup> For Bacon, portraiture was the pre-eminent painting genre, capable of expressing what it means to be human: 'I think art is an obsession with life and, after all, as we are human beings, our greatest obsession is with ourselves.'<sup>3</sup> Like other artists working in the post-war period, he rejected long-established expectations of what a portrait should entail – such as mimesis and flattery – but was nevertheless deeply committed to the genre, and held certain historic portraits and their artists in high regard.

Bacon emerged as an artist of note in 1946 and turned his attention to portraiture soon after. The paintings he made of anonymous male subjects in the late 1940s and early 1950s assumed the format of traditional portraits – smartly dressed individuals seated against dark backgrounds – but an unknown terror had been introduced, and his sitters appear trapped and screaming (cats 1–3). As Bacon's work evolved in the 1960s it became more personal and focused on a select coterie of sitters – Peter Lacy, Lucian Freud, Muriel Belcher, Henrietta Moraes, Isabel Rawsthorne, George Dyer and later John Edwards – many of whom were his drinking companions in the bars and clubs of London's Soho. Over subsequent decades Bacon painted other friends and acquaintances, but this core group provided the foundation and inspiration for his exhilarating reinvention of portraiture.

The artist's self-portraits, painted across four decades, convey his acute awareness of the fragility of existence: 'perhaps I have

Bacon transformed the subject of the Pope, stripping away almost all vestiges of dignity and piety. He was acutely aware of the artifice involved in conventional portraiture and in public life, observing: 'We nearly always live through screens ... I sometimes think, when people say my work looks violent, that perhaps I have from time to time been able to clear away one or two of the veils or screens.'<sup>14</sup>

Fig.3 Diego Velázquez *Pope Innocent X* 1649–50  
Oil on canvas 1190 × 1140mm



14

### Human presence

*'I would like my pictures to look as if a human had passed between them, like a snail, leaving a trail of the human presence and memory trace of past events as the snail leaves its slime.'*<sup>15</sup>

The 'human presence' to which Bacon referred in the early 1950s became more distinct after he embarked on a new relationship with Peter Lacy, whom Bacon described as the love of his life. The heightened drama of anonymous screaming heads made way for portraits that were more individualised, increasingly intimate and emotionally charged (cats 34–8). The earliest depictions of Lacy are ghostly, painted in a muted, tonal palette, including the most explicit representation of their intimacy, *Two Figures* (1953; p.50), which fuses hazy likenesses of both the artist and Lacy, with wrestling figures drawn from the photographs of Eadweard Muybridge. This is a painting that has had important resonances for queer audiences, both in the 1950s and today, as explored by Gregory Salter (p.48). The spectre of Lacy also haunts the series *Man in Blue I–VII* (cat.6), representing an isolated male figure, apparently located in a hotel bar. According to Bacon, Lacy was 'very neurotic and almost hysterical, this may possibly have come across in the paintings'.<sup>16</sup>

Bacon was also able to infuse human presence into the depiction of a lifeless object. He was commissioned by his friend the composer Gerard Schurmann to make a painting of the life-cast plaster head of the Romantic poet and painter William Blake (cat.8). Bacon had seen the original 1823 mask in the National Portrait Gallery, London, and Schurmann had even bought him a copy from the museum shop, which can be seen in photographs of Bacon's Reece Mews studio (p.9), although Bacon preferred to work from a photographic reproduction. The ghostly, monochrome palette used was common to Bacon's works at this time, but here, the pale paint is infused with blush

Fig.4 Sam Hunter Montage of material from Francis Bacon's Cromwell Place studio 1950  
Archival inkjet print 381 × 381mm



15

photographer Peter Beard and the Spanish banker José Capelo, representatives of the sophisticated international milieu of the artist's later years. Bacon made over 20 portraits of his companion John Edwards, a bartender whom he had met in 1974 (p.165). Edwards, known as 'Eggs', became Bacon's executor and arranged for Bacon's studio at Reece Mews in South Kensington to be dismantled and recreated at the Hugh Lane Art Gallery in Dublin.

Reece Mews was a wholly idiosyncratic working environment that has come to define both the artist and his practice, as James Hall describes in his essay (p.68). It was also the place where Bacon made his greatest portraits. Over time, this studio became a living self-portrait, freighted with memory and experience:

'... the places I live in, or like living in, are like an autobiography; I like the marks that have been made by myself, or other people, to be left. They're like memory tracks for me ... For instance, that door, somebody broke it in a rage over something; well I've left it because I like it like that, also the broken mirror and the papers on the floor'.<sup>40</sup>

To his last, Bacon challenged the conventions surrounding portraiture, dispensing with identifiable settings and attributes, and appealing instead directly 'to the nervous system'. This publication not only demonstrates Bacon's expansive and innovative approach to portraiture, but also the importance of the subjects he chose to paint – individuals whose vivid presence on the canvas enabled him to reimagine the genre.

# The Portrait Emerges

'You could say that a scream is a horrific image; in fact, I wanted to paint the scream more than the horror.'

small heads, whether singly or grouped in threes, is painted on a 14 x 12-inch (356 x 305mm) canvas, allowing the head to be depicted at roughly life size. Bacon painted some 40 small triptychs of heads. The format enabled him to explore different aspects of the same face – profile, full-face and three-quarter view – or contrast images of three different people, usually close friends or lovers. In the very first triptych, *Study for Three Heads* (1962, cat. 38), the artist's face is flanked by two views of his lover's, Peter Lacy, who had recently died. In this instance the triptych has an explicitly commemorative, almost devotional function, underlined by its background of mourning black.

European books on portrait photography and physiognomic expression in the 1920s and 1930s – for example, Dyk Rudenski's *Gestologie und Filmspielerei* (1927) – often illustrated three different views of the same head in triptych format (fig 4). Lerski himself used this technique in his publicity still for Carl de Vogt (fig 5), who acted the leading role of the Wandering Jew in *Ahasver*. If there is a connection between the exaggerated facial language of silent cinema and the development of avant-garde black and white portrait photography, it is epitomised in the career of Lerski himself. Lerski's background as an actor, and his early studio work photographing actors, influenced his highly subjective approach to both cinematography and portraiture. His faces are contrived, each one a pose or mask performing a different role. Instead of make-up or disguise, Lerski uses light to sculpt and transform appearance.

Bacon also had a theatrical side. He wore make-up, dyed his hair and posed in photo booths, using the resulting strips as the basis for self-portraits.<sup>8</sup> In his small triptychs, Bacon seems to have absorbed, consciously or not, the more dramatic aspects of Lerski's work: multiple views of the same face evoking

Fig. 6 *Three Studies for Self-Portrait* 1979 Oil on canvas 375 x 318mm (each panel)



# Lucian Freud & Francis Bacon: A Friendship of Two Halves

Tanya Bentley

In June 2001, shortly before his Tate retrospective, Lucian Freud organised what can perhaps be described as his only ever performance art piece. In a carefully staged stunt, 2,500 posters designed by Freud were plastered around Berlin. Each featured an image of a stolen painting under the words 'WANTED' in red, and offered a reward of up to 300,000 Deutschmarks (almost £100,000) for information on its whereabouts (fig.1).<sup>1</sup>

The painting in question was Freud's exquisite 1952 portrait of Francis Bacon. The painting was bought by Tate but was then stolen while on loan to the Neue Nationalgalerie in Berlin in May 1988. Freud allowed the painting to be reproduced on the poster only in black and white, explaining that this was 'partly because there was no decent colour reproduction, partly as a kind of mourning'. He joked that it was 'equivalent to a black arm band. You know – there it isn't!'<sup>2</sup> Freud released a tongue-in-cheek statement pleading for the thief to consider at least lending the picture to his upcoming Tate exhibition.<sup>3</sup> The appeal and poster campaign, although unsuccessful, made the front pages of several major German and UK newspapers. Freud carefully preserved all the clippings.<sup>4</sup>

The friendship, and presumed rivalry, between Bacon and Freud has become enshrined in the mythology of twentieth-century British art. The artist Graham Sutherland introduced

Fig.1 Lucian Freud Finished 'Wanted' poster 2001  
Colour lithograph 1533 × 840mm



52

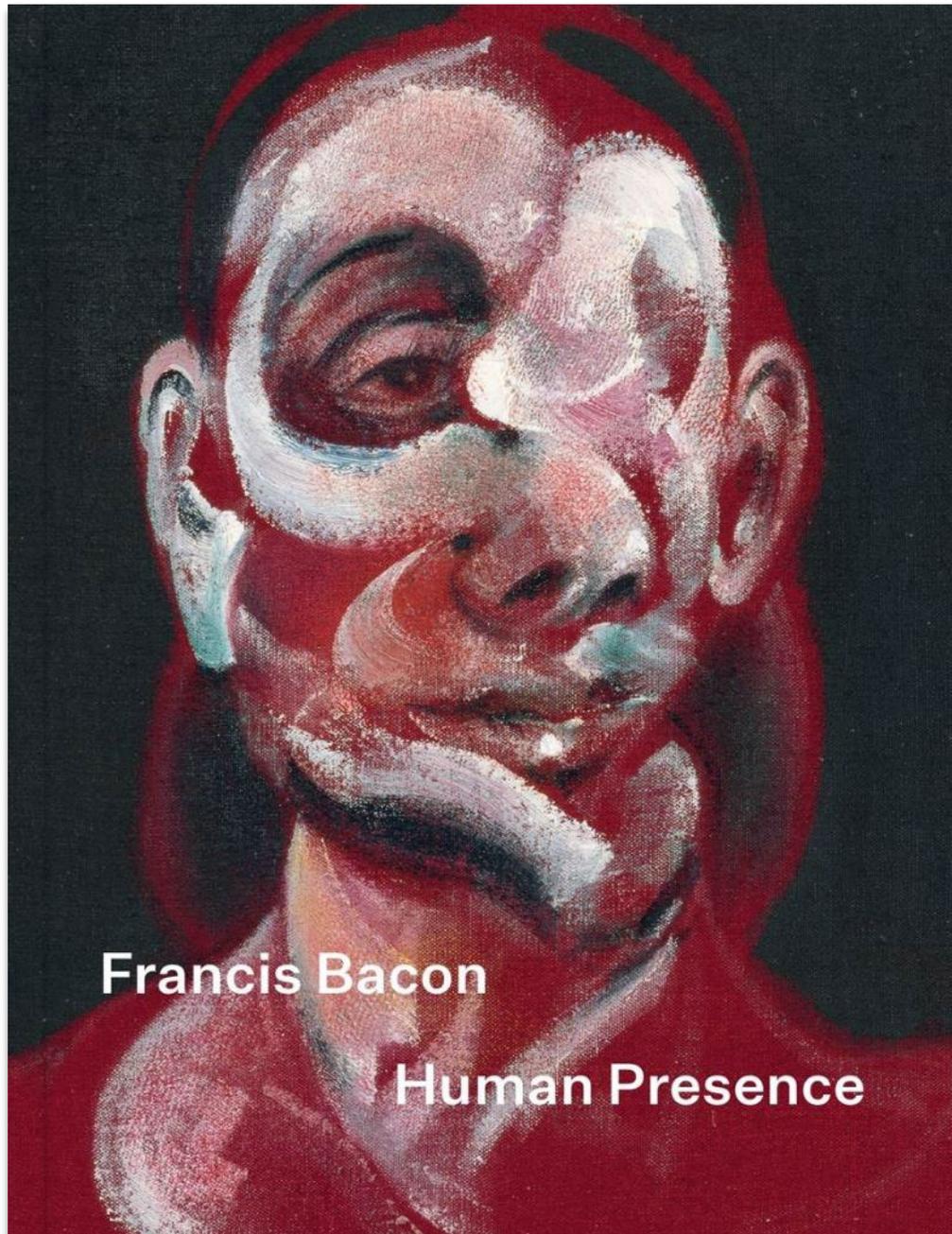
Fig.2 Harry Diamond Francis Bacon and Lucian Freud in Seke 1974  
Gelatin silver print 172 × 264mm



53

12 Study for Perseus (With Two Oats) 1963 Oil on canvas 1981 x 1448mm





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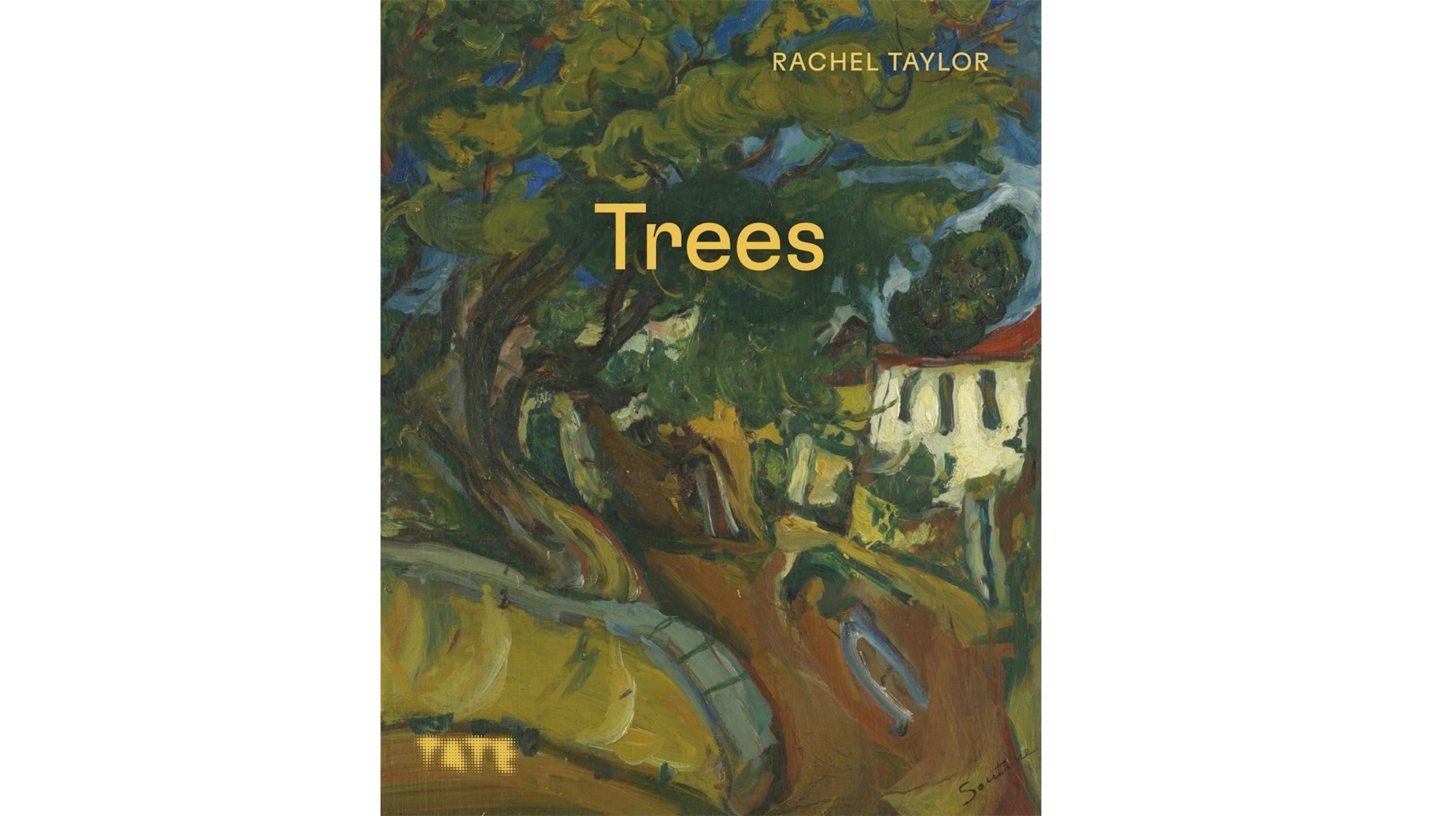
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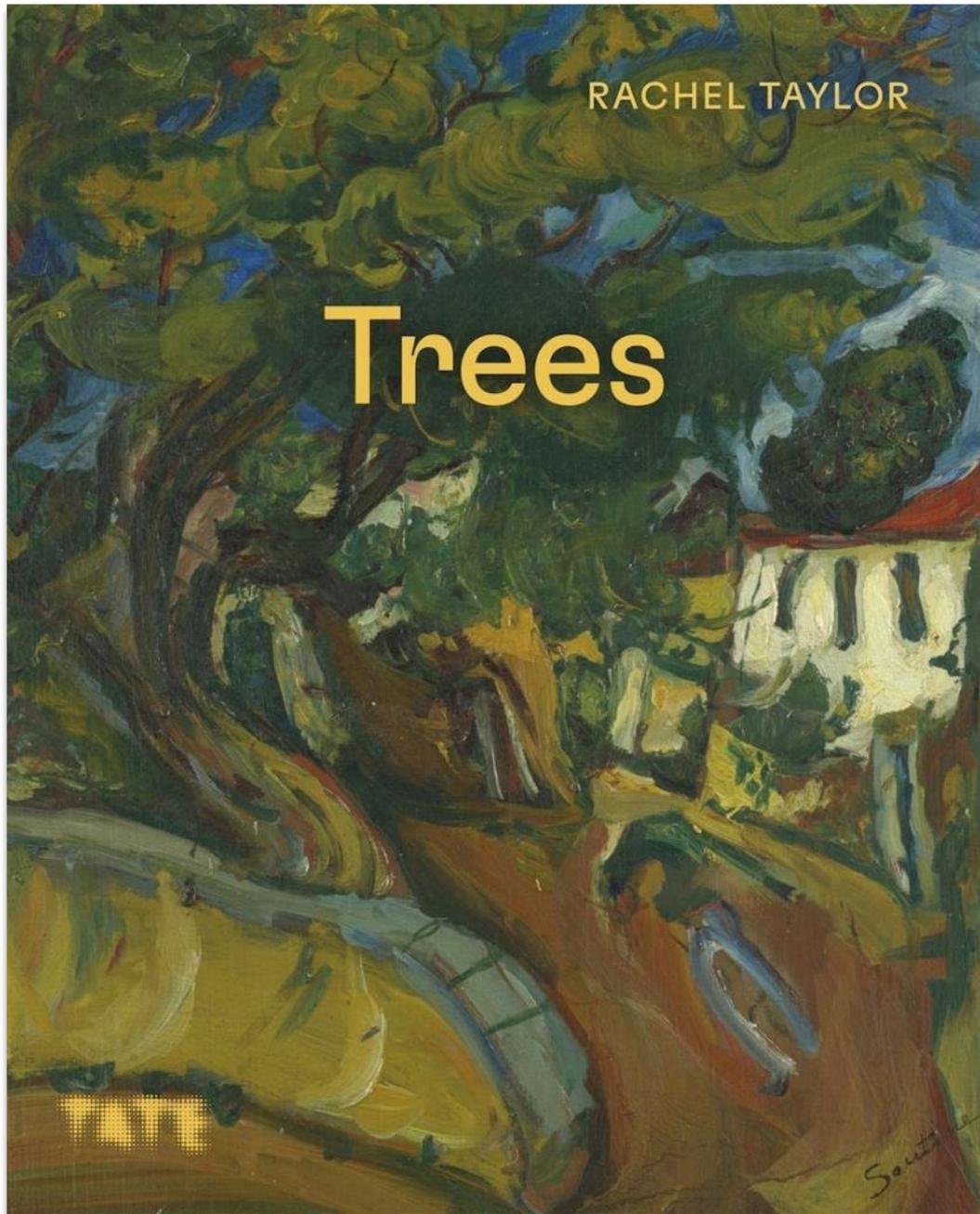
National Portrait Gallery Publications

An impressionistic painting of a landscape. The scene is dominated by lush green trees with thick, textured brushstrokes. In the middle ground, a white building with dark shutters is partially visible. A body of water in the foreground contains a small boat. The overall style is expressive and vibrant, with a rich color palette of greens, blues, yellows, and browns. The artist's signature 'Soviet' is visible in the bottom right corner.

RACHEL TAYLOR

# Trees

WILEY



## Trees in Art

Rachel Taylor

A thought-provoking visual exploration of the arboreal world

- Full of life and beauty, trees are one of the most enduring and beloved subjects of art and have provided a rich source of inspiration for some of the most important artists of the recent past. From cave art and historical landscape painting to land art and contemporary environmental interventions, artists have used trees to communicate ideas that extend beyond the natural world and reflect on broader issues facing humanity. Indeed, in our advanced moment of climate crisis, the tree has taken on potent significance as a symbol for the natural environment. Trees have also provided the material for a range of artistic practices: wood for sculptures, bark and paper as a support for drawings and paintings.
- Showcasing a wide range of works from around the globe and across time, this gift book will explore the tree as seen through the eyes of modern and contemporary artists. It will address the ways twentieth and twenty-first century artists have depicted trees and their cultural significance and explore how these imaginings have reflected changing attitudes towards ecology and environmentalism.
- Features Henry Moore, Joseph Beuys, Louise Bourgeois, David Hockney, Giuseppe Penone, Ai Weiwei, and Tacita Dean, as well as less-familiar artists.

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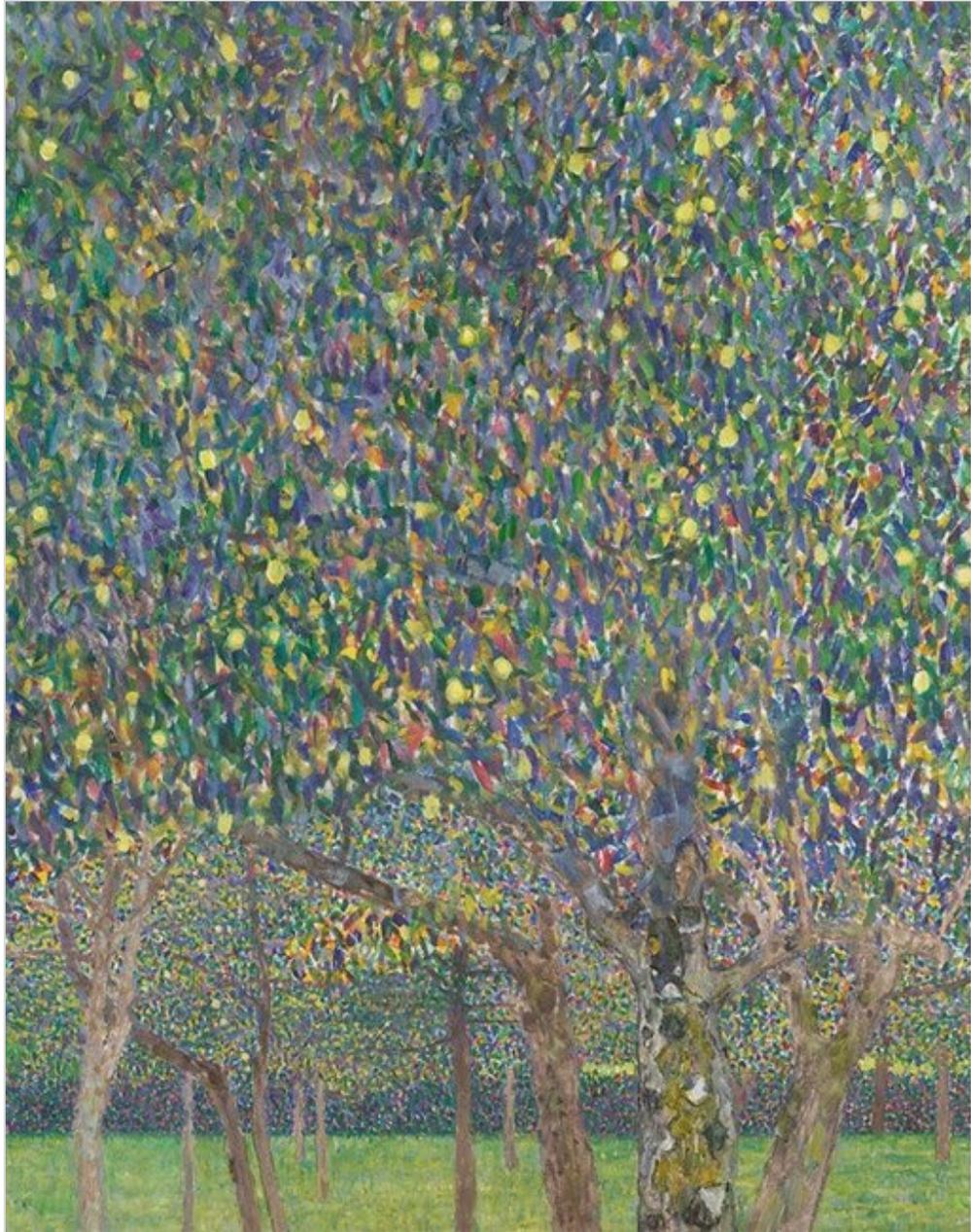
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75 illustrations

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## Introduction

Trees surround us and define the landscape for most of our planet. They provide us with food, shelter and even the oxygen we breathe. Their sophisticated networks of communication with each other and with other species provide a compelling template for a culture based on mutual support.

Not surprisingly, trees are one of the most enduring subjects of art, from cave art and historical landscape painting to land art and contemporary environmental interventions. Artists have turned to trees as a subject, often using them to communicate ideas that extend beyond the natural world and reflect on broader issues.

The frequency with which trees are depicted in artworks highlights the breadth of their aesthetic and metaphorical potential. Drawing on a wide range of works from Tate's collection and beyond, this book explores the tree as seen through the eyes of modern and contemporary artists. It addresses the ways twentieth and twenty-first century artists have depicted trees, exploring how these imaginings have touched on and reflected changing attitudes towards ecology and environmentalism.

Historically the depiction of trees in art has been dominated by landscape painting, and images of gardens, woodlands and other tree-inhabited environments, both natural and cultivated, continue to the present day. Artists from Gustav Klimt and Henri Matisse to Tacita Dean and David Hockney have made work that continues the landscape tradition, while extending

Sanford Biggers born 1970

*Blossom* 2007

Steel, plastic and synthetic fibres, wood, MIDI player piano system, Zoopoxy, pigment, soil, modelling clay, polyurethane foam  
365.9 x 548.8 x 457.3 cm

In Sanford Biggers's startling installation, a tree appears to be growing through a full-sized baby grand piano, leaving the instrument dangling at a precipitous angle several centimetres above the ground. A piano bench rests on its side on the ground, as though the upward thrust of the tree has toppled it away from the keyboard.

The instrument has been converted into a player piano, and periodically it plays an arrangement of the protest song 'Strange Fruit' by Abel Meeropol (1903–1986). Famously recorded in 1939 by Billie Holiday (1915–1959), the song is a powerful indictment of lynchings. The widespread atrocity, in which predominantly Black Americans were unlawfully abducted and hanged from trees, reached its peak in the southern United States in the late nineteenth and early twentieth centuries. Meeropol's lyrics describe lynching victims as 'strange fruit' hanging from 'southern trees'. Holiday's version of the song became an unofficial anthem of the Civil Rights movement.

In Biggers's installation we may read the aggressively impaled piano as a metaphor for the lynched human body. However, the music the piano plays suggests that art can transform the trauma of violence into something beautiful and profound. Biggers's work is influenced by Buddhism, and he has cited the story of Buddha finding enlightenment under a Bodhi tree as another key reference for *Blossom*. Despite its associations with human brutality, a tree can also symbolise hope and illumination.



Hilma af Klint 1862-1944

From *The W Series, Tree of Knowledge:*

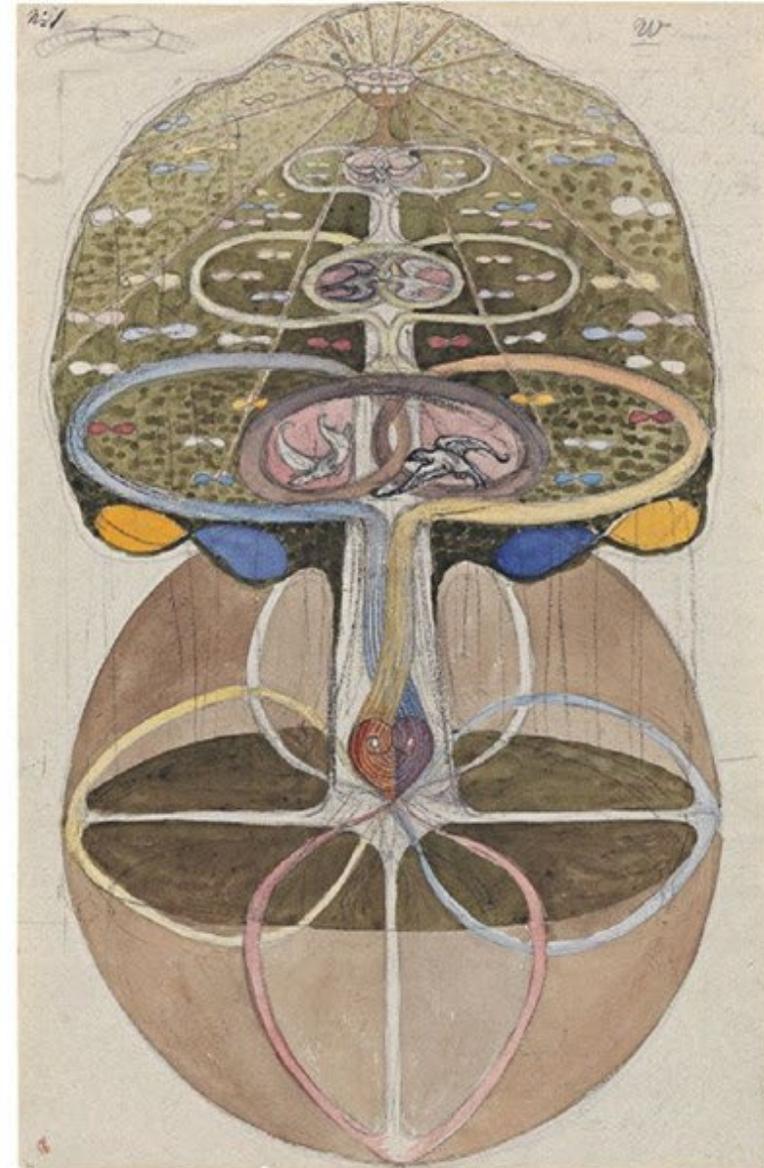
No.1 1913

Watercolour, gouache, graphite and metallic paint on paper  
45.7 x 29.5 cm

The Swedish artist Hilma af Klint was a pioneer of abstract art, although her radical artistic experiments were shared only with close friends during her lifetime and did not begin to receive art-historical attention until more than forty years after her death.

This painting is the first in an eight-part sequence that explores the symbol of the axis mundi or world tree. The motif of a tree that symbolises the entire cosmos, uniting the earth with the underworld and the heavens, is central to many world mythologies. Af Klint was deeply engaged with spiritualism and other contemporary esoteric belief systems that sought to reconcile mysticism with modernity.

The works in this series are allegorical, illustrating af Klint's personal understanding of the creation of the world and envisioning its development towards spiritual harmony. She combines naturalistic imagery with a more diagrammatic language drawn from science and technology. The hourglass shape of the tree in this work, with the crown above and the trunk and roots below, is derived from historical depictions of Yggdrasil, the Norse tree of life. The sinuous, interlocking shapes of the roots and branches are rendered in a style reminiscent of art nouveau, which was popular in the early years of the twentieth century. As the sequence progresses the tree becomes increasingly stylised and abstracted.



Anselm Kiefer born 1945

*Palm Sunday* 2006

Palm tree and 43 works on fibreboard with clay, paint, shellac, adhesive, metal, palm fronds, fabric and paper

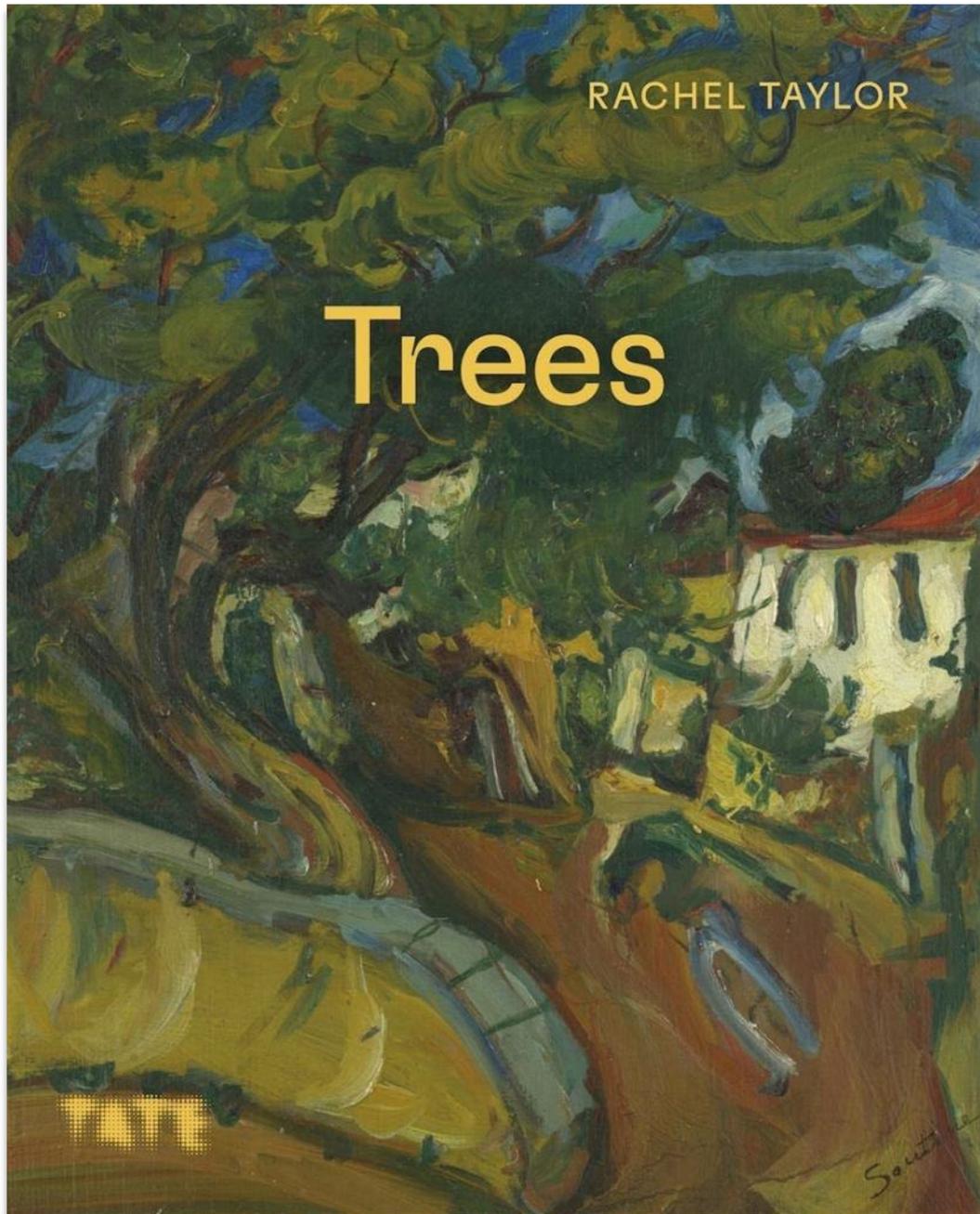
Overall display dimensions variable

Anselm Kiefer's epic installation *Palm Sunday* includes a life-size coconut palm tree cast in fibreglass and resin and a display of wall-based compositions. The palm lies prone, extending more than 9 metres long. Its root ball is encased in mud, and the texture and ashy colouration of the bark is rendered in minute detail. The tree's dried fronds droop dejectedly, extending in feathery formation across the floor.

The wall panels, encased in glass and framed in lead, are installed in a tight grid. They include a range of predominantly organic material, including palm leaves, sunflower pods, clay and earth, human hair, plaster, fragments of paper and items of clothing. They evoke the pages of an outsized herbarium, a repository of the stuff of life.

In the Christian tradition, Palm Sunday is the beginning of Easter week, when Jesus enters Jerusalem and is met by worshippers who place palm leaves in his path. It signifies a moment of celebration before Christ's betrayal, crucifixion and ultimate resurrection. The title of Kiefer's work acknowledges this tradition, and the fallen tree can be interpreted as a metaphor for the Passion. However, the work's range of imagery suggests a broader engagement with themes of destruction and renewal, mortality and transcendence.





## Trees in Art

Rachel Taylor

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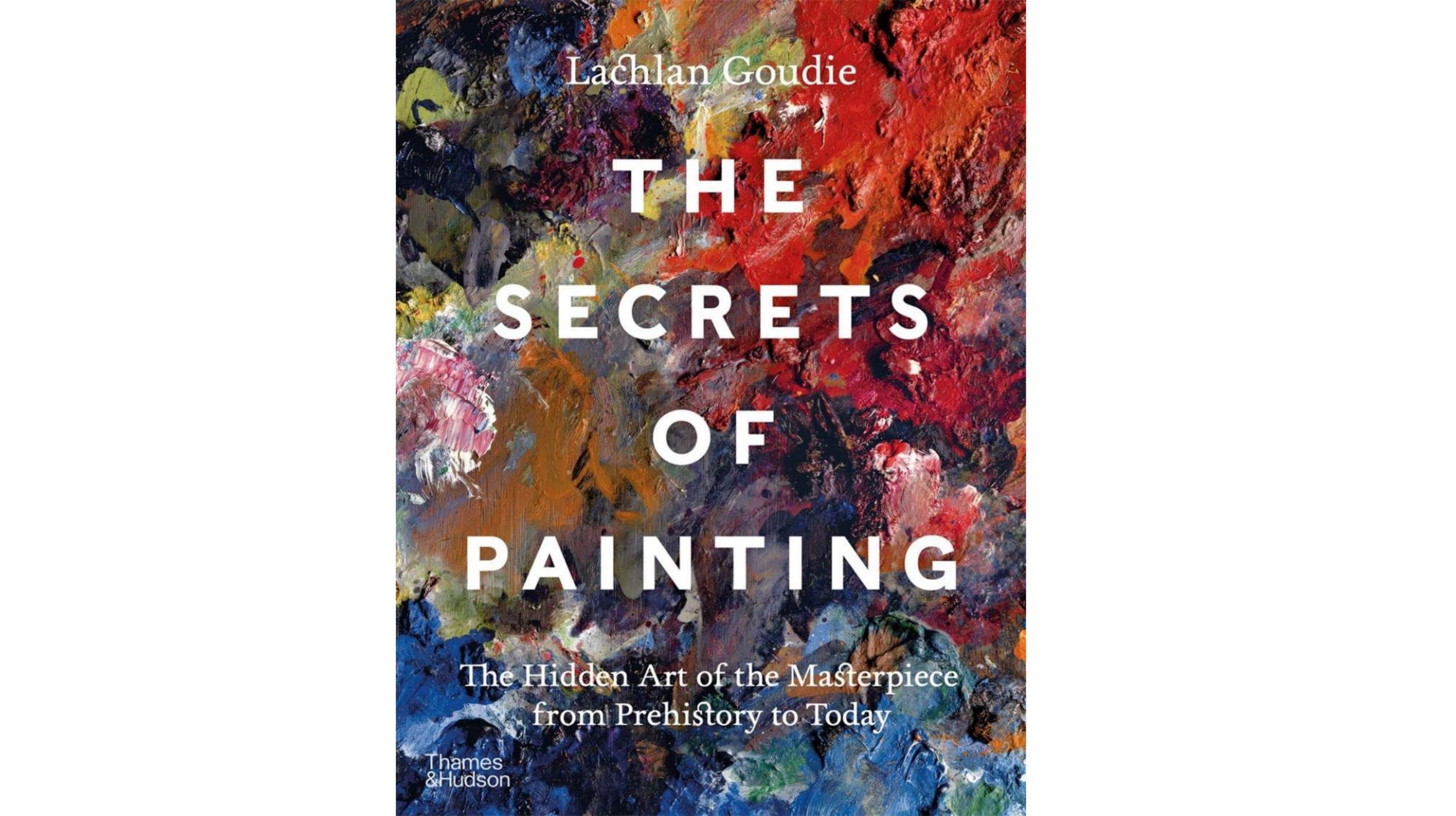
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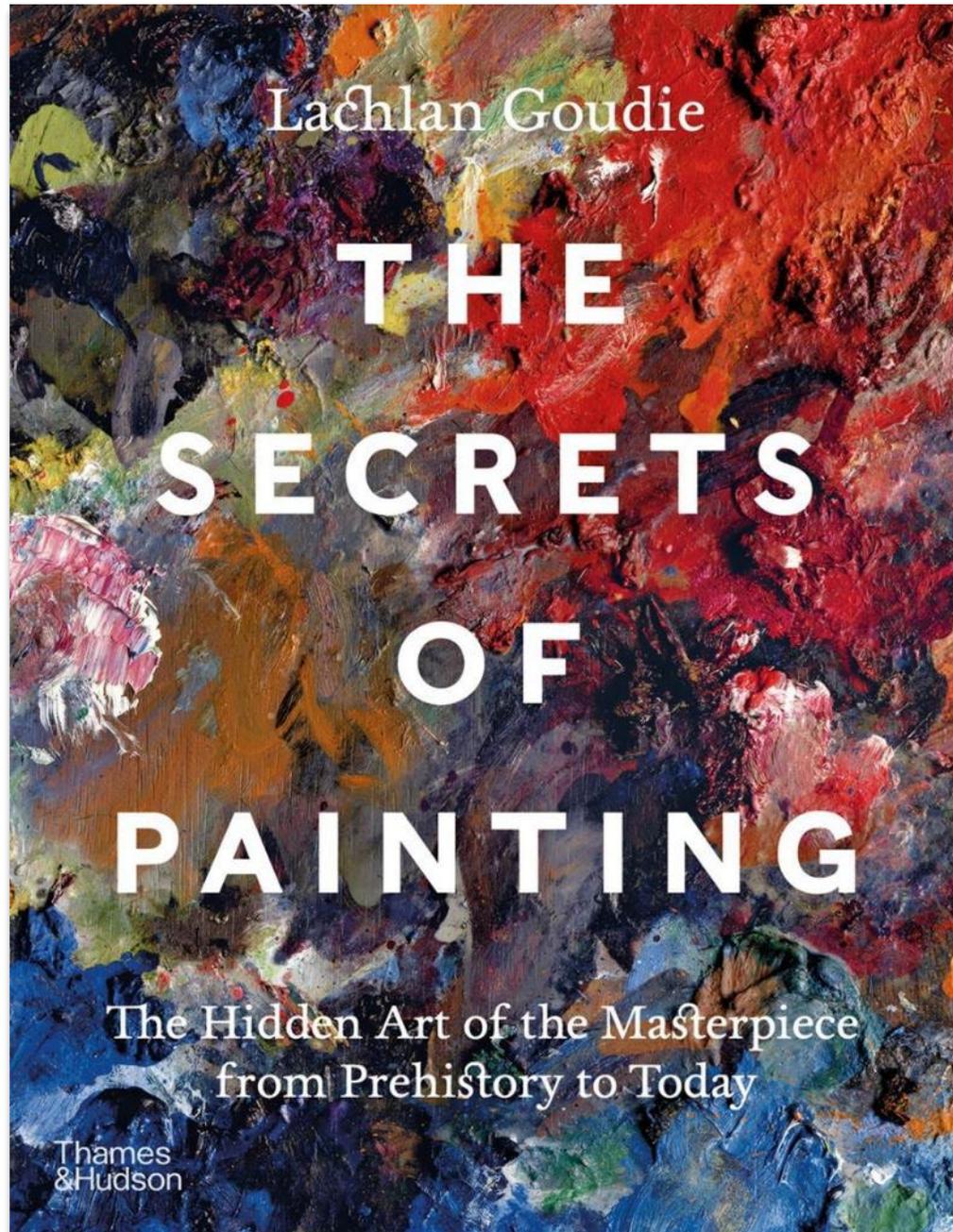
The background of the entire page is a vibrant, abstract painting. It features a complex interplay of colors, including deep reds, bright oranges, rich blues, and earthy browns. The brushstrokes are thick and expressive, creating a sense of depth and texture. The overall composition is dynamic and visually rich, serving as a backdrop for the text.

Lachlan Goudie

# THE SECRETS OF PAINTING

The Hidden Art of the Masterpiece  
from Prehistory to Today

Thames  
& Hudson



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The panel of the horses,  
Chauvet cave, France,  
c. 35,000–31,500 BCE,  
detail (see p. 15).

## CHAPTER 1

# MAKING OUR MARK

### *The Panel of the Horses*

There are countless undiscovered caves in the world, vaults where the earliest human art sits patiently, waiting to meet us. In December 1994 three potholers exploring a canyon in the Ardèche region of south-eastern France came across a *souffleur*, a gap in the rock from which a breath of air was escaping. It was the sign, possibly, of a hidden chamber. One by one they wriggled into the shaft, and the moment they emerged on the other side our entire understanding of human history and culture was reborn. What they found was the most breathtaking gallery of prehistoric art ever discovered.

As the explorers moved from one subterranean cavern to the next, they encountered panels of drawings and paintings, shot through the rock like a seam of ancient artistry. In the furthest depths of the complex, they became the first modern humans to set eyes upon what is now called the 'panel of the horses' since its creation 36,000 years earlier, in the Palaeolithic era. The explorers were moved to tears: 'Alone in that vastness, lit by the feeble beam of our lamps...Everything was so beautiful, so fresh...as if the tens of thousands of years that separated us from the producers of these paintings no longer existed.'

Most discoveries of prehistoric art are located at sites that make few concessions to the urgency of modern tourism, or book research. But to experience my own artistic epiphany I undertook a pilgrimage to the Chauvet-Pont d'Arc cave. Taking an early flight from London to Lyon, I continued my journey by car, driving south for two and a half hours, my satnav guiding me across the plateau of the Ardèche and into a canyon outside the village of Vallon Pont d'Arc. From there I proceeded on foot, hiking through dense woodland. The trail was not marked and the destination not advertised. A final scramble upwards, through thickets of maquis and along a high escarpment, brought me to a steel portal in the rock.



Lachlan Goudie, view of the entrance to the cave, 2024. iPad drawing.

I had travelled as fast as the 21st century could carry me, but now, on the threshold of encountering one of the greatest works of art in human history, I could go no further: visitors are not permitted inside the cave. The images are so delicate that moisture from human breath could damage them forever. Beyond the reinforced door I imagined the series of chambers stretching almost 150 metres (500 ft) into the limestone rock. Somewhere in the darkness lay the panel of the horses, fragile and insignificant relative to the surrounding landscape, but monumental in terms of human culture.

Thirty-six thousand years ago, before the horse panel was even painted, that chamber was suddenly illuminated with torchlight. Visitors arrived, carrying armfuls of branches and wearing animal furs and necklaces made from shells, bear claws and lions' teeth. These were our ancient ancestors, *Homo sapiens* like us, similar to modern humans anatomically, intellectually and psychologically. In this small group was an artist, someone who had dreamed up an image, an intricate composition that they would now realize upon the cave wall.

To get to this point the group would have ventured through the darkness for around ten minutes, beginning at the cave entrance, then a 15-metre (50-ft) opening in the rock face that flooded the first chamber with light. From the entrance they could have contemplated an Ice Age landscape: a canyon encircled by cliffs that tumbled down into a sheltered valley, slopes covered in a tundra of lichens and grasses with very few trees. Across the valley floor glacial streams had already carved out a spectacular rock arch, a geological feature that still dominates the landscape. Then, as now, the Pont d'Arc must have been a landmark imbued with enormous symbolic significance.



Lachlan Goudie, Pont d'Arc, 2024. Pencil and watercolour on paper.

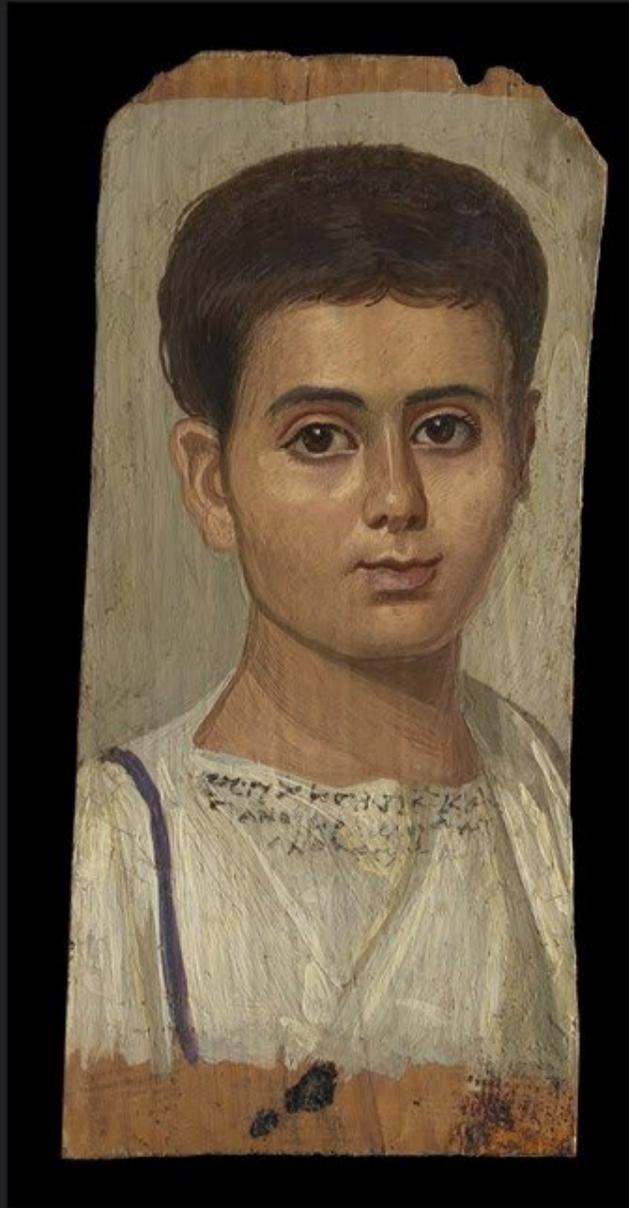


The panel of the horses, Chauvet cave, France, c. 35,000–31,500 BCE. Charcoal and pigment on rock.

Once they headed underground the artist and his companions would have left all this behind. Their route will have taken them through numerous chambers, each one already decorated with artworks representing different creative phases in the cave's history, with those closest to the entrance featuring large rock panels covered in vibrant daubs of paint.

Since the beginning of art history, the recipe for paint has required two ingredients: a coloured pigment and a liquid binder. The pigment particles are suspended in the binder, allowing the colour to be transferred onto another surface. Every painting you have ever looked at has its origin in this one simple discovery, and 36,000 years ago the question of how to make this coloured substance had already preoccupied humans for a long time.

At some point between 250,000 and 200,000 years ago, in Africa, ancestors of modern humans started mixing up a runny coloured solution. Pigment was produced by crushing a mineral rock into a fine powder or by pulverizing materials such as charred bones, wood and dried insects. In early recipes the binding liquid could take the form of water, plant sap, spit, blood or urine. The essential factor was that the ground pigment should not dissolve but remain hanging in this liquid, enabling the colour to be applied to the picture surface.



Unknown artist,  
*Portrait of the Boy  
Eutyches*, made in Roman  
Egypt, c. 100–150 CE.  
Encaustic on wood,  
38 × 19 cm (14 7/8 × 7 1/2 in.).

## CHAPTER 2

# THE LOOK OF LIFE

### *Portrait of the Boy Eutyches*

Around 400 years ago, along the edges of the Western Desert in Egypt, faces began emerging from the sand. They were portraits, images of people who had lived in Roman Egypt during the 2nd century, discovered amid the remains of imperial garrison towns and the cemeteries that served them. Over the centuries more faces surfaced, like ancient time travellers, and among them was the portrait of a young boy.

Like all the others, he was painted on a thin veneer of wood and his face was evoked so realistically he appeared to have just dusted the sand from his clothes. He was a gentle, olive-skinned child, with centre-parted dark hair and brown eyes that stared intensely across the centuries. An inscription written across the collar of his tunic bore his name: Eutyches.

For around 1,700 years Eutyches lay beneath the desert sands. Today he is entombed within a climate-controlled cabinet at the Metropolitan Museum of Art in New York, our witness to a tradition of representational painting that thrived in the ancient world before disappearing between the 3rd and 4th centuries. It would be over a thousand years before anything as lifelike was painted in Western art again.

How did Eutyches survive so long? The sand and the dryness, perhaps. But the most important reason for the boy's longevity was the composition of the paint surface. In the ancient world artists began using an unexpected substance to bind their pigment into paint: beeswax. It's hard for us to understand how wax ever came to be used as an ingredient for making paint, but in ancient Egypt beeswax was everywhere. In fact, it was sacred, a substance commonly thought to derive from the tears of the sun god Ra.

Wax was believed to be so full of life-giving properties it was used to cast objects placed inside tombs to assist the incumbent's journey into eternity. But with its low melting point and malleable texture, wax also

painters in the empire made a beeline for the major settlements of Arsinoë, Oxyrhynchus and Philadelphia. It was possibly in one of these towns that our artist was summoned to the house of Kasianos and asked to create the portrait of Eutyches. The painter's heart must have sunk when he caught sight of the small body in the mortuary room, but it won't have been the first time his subject was a child. He would have come prepared, emotionally and professionally.

Perhaps the painter travelled with a supply of prepared boards or purchased them from workshops at the necropolis. Before commencing work on the panel, it's possible he made a preparatory drawing on a spare board or shard of pottery; one surviving portrait study has reminders scrawled around its edges to 'paint the eyes in a softer way'. An artist as skilled as the one who immortalized Eutyches, however, might not have needed any preamble and could have launched straight into the final portrait.

The initial outline would have been made using a watery liquid paint called distemper. Once again, warm animal glue was the secret ingredient, mixed as a binder with soot-black pigment. Distemper was easy to brush on, and once the mouth, nose and oval eyes had been positioned the paint would quickly dry to a matt finish. This image wasn't created following a template structure, and the artist probably established the features instinctively. It won't have been long before the underdrawing was complete and it came time to add the first layers of encaustic.

A decorated sarcophagus survives from the late 1st century, which reveals what the artist's workstation might have looked like. A painter is shown sitting in front of a slender tripod supporting a blank board. Balanced on a pillar between the two is a large painting chest, with drawers containing different ochre pigments. Hanging on the wall behind are several finished portraits. It's a glimpse through an ancient studio keyhole – if only the pointy-nosed artist portrayed in the image would allow us to ask some questions. There's still so much we don't know, and the exact recipe for the encaustic paint used in Roman Egypt remains lost. This scene, though, does contain a few clues to the process. An ornate column beside the artist appears to be emitting smoke: it's a brazier, a small fire used to heat implements and continuously melt the beeswax that was essential for encaustic painting.

In Roman Egypt honey (the ancient equivalent of sugar) was intensively cultivated; even the smallest settlements would have hundreds of hives. As a natural byproduct of honey-making, wax was probably purchased from local beekeepers. Today wax is sold in packets of yellow

Hasty sketch with instructions in Greek for completion, found on the reverse of a mummy portrait in Tebtunis, Egypt, 2nd century CE.



Artist warming tools on hot coals, image found inside a decorated sarcophagus dating from the late 1st century CE.

pellets or in brick form like a hard slab of butter. Shaving flakes off the end is laborious work, and it makes me wonder whether Eutyches' painter had an assistant, someone to oversee the process of keeping the brazier stoked while preparing a constant supply of melted beeswax.

The travelling artist would certainly have required a trunk in which to stash their materials. In France archaeologists have discovered a Roman-era tomb containing the body of a woman who was an encaustic painter. Buried with her was a chest filled with brushes, pigments and wax, all the supplies necessary to keep painting in the afterlife. Stored within separate compartments they also found little metal trays, heating coals and several glass receptacles filled with a final vital ingredient of encaustic: resin.

Resin is a treacly substance secreted by plants and trees. The French painting box contained pine and fir resin, but the painter of Eutyches possibly used something much rarer, a treasure of the ancient world known as 'tears of Chios'. These were small droplets of golden resin uniquely produced by mastic trees growing on the Aegean island of Chios. The brittle crystallized beads of Chios mastic were the world's first chewing gum, munched for their mouth-cleansing properties. And including this ingredient in an encaustic paint recipe would have helped improve the paint's handling properties, altering the drying time and strengthening the surface of the beeswax.

Describing the recipe for encaustic, the 1st-century Roman author Pliny the Elder mentions a range of possible ingredients, including resins, glue, gum, egg and even oils. But if Chios mastic was employed, even a small amount would have filled the mortuary chamber with a sweet,

the mist and dew.' Drops of blue indigo were blended into the monochrome image, and that wasn't the only new pigment: dotted throughout the landscape are faint strokes of earth brown in the timbers of the mountain temple, and transparent greens, perhaps made from Sophora flowers, flickering through the foliage.

The level of descriptive detail in the image was intense, but Guo Xi was painting the scene entirely from memory. There were, however, other ways to be a landscape painter in the early period of the Song dynasty. One hundred years before *Early Spring*, many artists had turned their backs on society and fled into the mountains. Searching for a sense of order in a world plagued by violence at the end of the Five Dynasties, they sought sanctuary by secluding themselves in nature. These artists included Fan Kuan, a wilful maverick who grew tired of painting by rote, abandoned his position as an academician and went to live and paint in the mountains with nature as his only teacher. Fan Kuan was one of three landscape titans in Chinese art history. His greatest surviving painting, *Travellers Among Streams and Mountains*, describes a geography so monumental that the turbulence of human experience is dwarfed by the stability and permanence of the natural world.

Fan Kuan and Guo Xi are often presented as opposites, one a wayward hermit, the other a conscientious court official. But both artists painted images that impose order on an unruly and chaotic realm. Although Guo Xi painted *Early Spring* from memory, he too knew the importance of close observation; he often took his rolled-up sketchbook and bamboo

*Early Spring*, detail: dotted throughout the landscape are faint strokes of earth brown in the timbers of the mountain temple, and transparent greens flickering through the foliage.



Fan Kuan, *Travellers Among Mountains and Streams*, 10th–11th century. Hanging scroll, ink and light colour on silk, 206.3 × 103.3 cm (81½ × 40½ in.).





Jan van Eyck, *Portrait of a Man (Self-portrait?)*, 1433. Oil on wood, 26 x 19 cm (10 1/4 x 7 1/2 in.).

Lachlan Goudie, bottles of linseed oil.



a strong odour which was caused by the oil mixed with the pigments, the secret still remained hidden from them'.

The *Arnolfini Portrait* was a consequence of the biggest bang in the story of art, an innovation that changed everything. Traditionally, texts from Vasari onwards asserted that the person who had conjured up this potion, the Merlin of art history, was Jan van Eyck. His discovery, they claimed, came in the form of a drop of oil. In fact, a method for painting with oils was first divulged in a treatise written around 1100 by a monk named Theophilus Presbyter, and during the 13th and 14th centuries artists across northern Europe experimented with the medium. So, Van Eyck did not invent oil paint, but his understanding of its properties and ingredients was unprecedented. His expertise allowed him to achieve effects that beguiled patrons and established oil paint as the most potent and powerful painting medium in the history of art.

Historically a variety of oils were used as binders for pigment, including those pressed from linseeds, poppyseeds and skinned walnuts. Each had their own characteristics. Walnut and poppy produced a clear oil great for mixing pale-coloured pigments, while linseed lent colours a warmer, yellowish tinge. However, they shared one drawback: oil takes a very long time to dry. In the 13th and 14th centuries you couldn't layer colours or develop an image quickly enough using pure oil for the technique to supplant egg tempera. Vinegars, cloves and even the sap of fig plants were all incorporated to try to improve the handling and drying rate of the paint, with unsatisfactory results. Van Eyck may have applied himself to this challenge. Writers described him as a painting investigator who 'practised alchemy and distillation'. And the small step in his technique – which formed part of a contemporary leap in painting technology – was his use of new siccatives, substances that help accelerate the hardening and drying of oil paint.

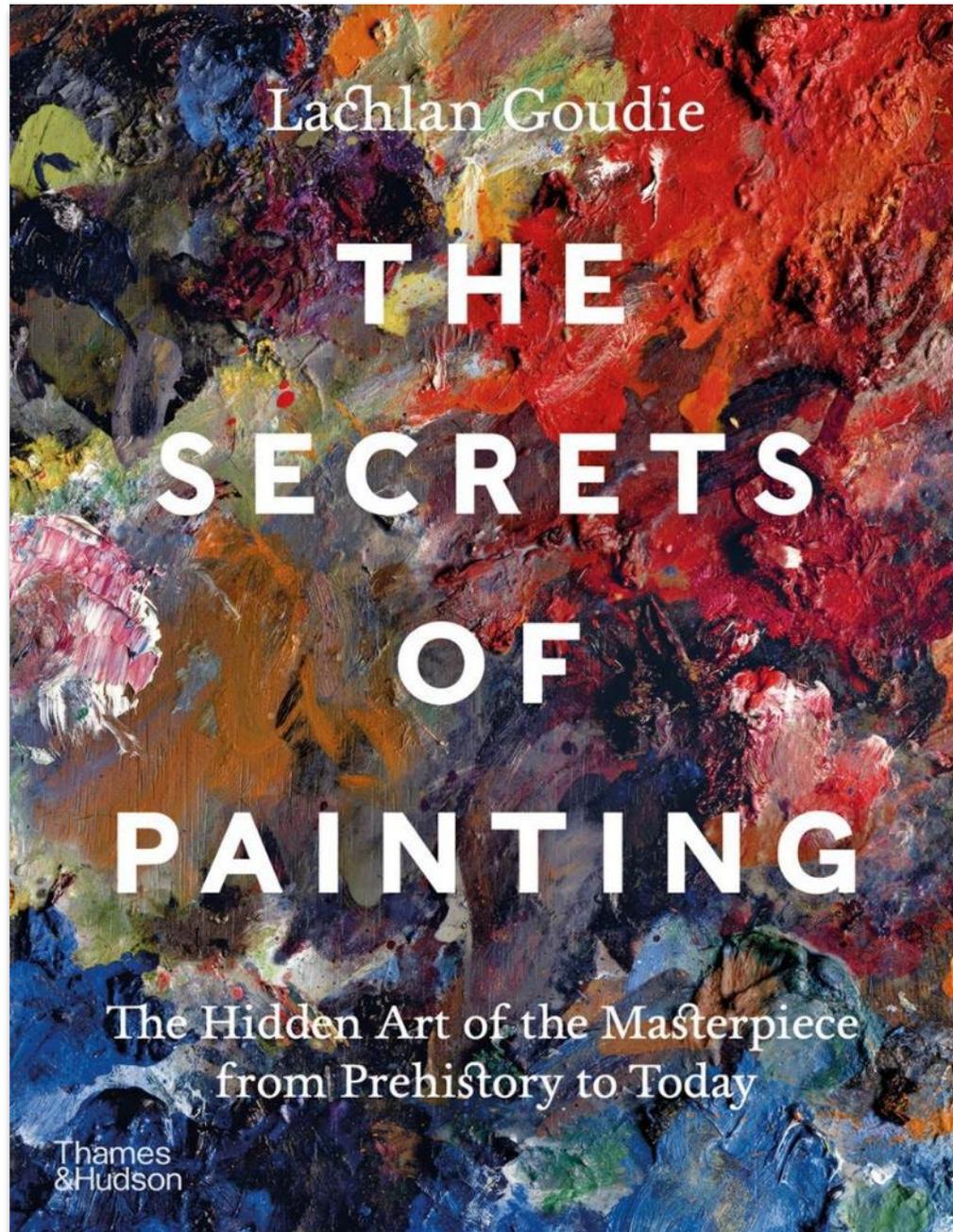
We think Van Eyck was born around 1390 in Maaseik, a small town on the river Meuse. Art must have been in the air – Jan's elder brother Hubert and his younger siblings Margaret and Lambert all became painters. We don't know who trained them, but the Van Eyck family seem to have formed a tight painting crew. Jan possibly served as Hubert's apprentice and Lambert, in turn, is thought to have become a member of Jan's workshop. Hubert and Jan, particularly, collaborated and refined their oil paint mixtures, developing a mastery over the medium.

Hubert and Jan van Eyck, *The Ghent Altarpiece (open view)*, 1432. Oil on wood, 350 x 460 cm (137 1/2 x 181 1/8 in.).



Their greatest triumph was the Ghent Altarpiece, a masterpiece at least a decade in the making. The design was conceived by Hubert in the early 1420s but after his death in 1426 it was Jan who brought the work to completion. The twelve-panel, winged altarpiece was remarkable for its visionary religious symbolism, the way narratives were set within a recognizable reality, and above all for its ultra-high definition, an effect made possible by the technology of 15th-century oil paint.

Jan van Eyck was already renowned, but the completion of the Ghent Altarpiece in 1432 supercharged his career. Commissions snowballed, helped by an important shift in the art market. In the 15th century the major cities of the Southern Netherlands, Ghent and Bruges, were centres of manufacturing and global commerce, urban economies powered by an affluent middle class who were driving change and buying art. Van Eyck painted the poster children of this new social group, Mr and Mrs Giovanni Arnolfini, representatives in Bruges of a large Italian clan of cloth traders and financiers. What they wanted from him was an object that would project their status and economic clout.



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sunita kumar nair

the times & style of tennis



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## ACE

### THE TIMES & STYLE OF TENNIS

Sunita Kumar Nair

A look at the intersection of tennis and fashion, capturing the sport's most iconic, stylish, and transformative moments, through the expert lens of fashion insider and author of *CBK: Carolyn Bessette Kennedy: A Life in Fashion*, Sunita Kumar Nair.

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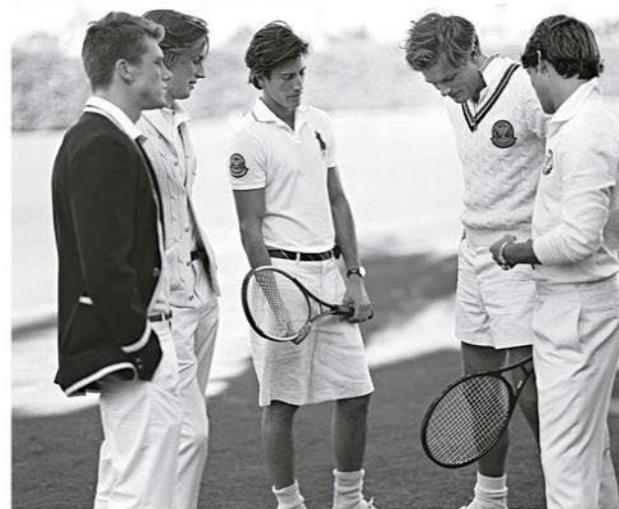
## THE SWEATER

A fashion fable tends to begin with humble, deviant, disenchanted beginnings. It's the spine on which most fashion stories are made—the mundane is divined into the extraordinary, magically cast with a new thread of luxury by the fashion designer. And so 'twas the begotten beginnings of the tennis sweater not from court, but from sea, off the rugged shores of the British Isles, where the wives of fisherfolk did knit Aran sweaters, each tight stitch a shield against the raging seas, each pattern a tale of kin and coast. Somewhere along this fashion timeline, an infiltration occurred. The fisherman's cabled covering most likely leapt from the seas to the shore—onto a cricket field, to be exact, where the aristocracy learned the sport from their laborers; it then later moved on to a tennis court. A versatile piece made with a lighter knit to enhance fluidity and beat the unruly British climes.

# RALPH LAUREN

Visualize this: a man on horseback at a gallop, a mallet raised in his left hand while he grips the reins with his right. Scale it down, place it on a shirt, and this is Polo—or Ralph Lauren, the brand—which began in 1967. What does this symbol mean to you? Where does it take you? Most sports logos carry a myriad of messages, and it's generally up to us to pick the ones that define who and what we are. The Polo insignia, however, doesn't necessarily reference a person, but a lifestyle. Ralph Lauren is very good at taking you somewhere else, somewhere you would rather be. As Lauren said, "Think about the people who play polo: wealthy, cosmopolitan, chic. I wanted to create a concept for the name"—which he did in 1968. Drawing from the formal attire of 1900s aristocratic England—preppy blazers, pinstripe shirts, cable-knit sweaters—and the Old Hollywood glamour of chinos and double-breasted suits made in luxurious yarns, Lauren did it the American way: casual. This school of thought was cemented previously in the 1940s by the American designer Claire McCardell, with her classical sportswear separates for women.

Middle-class America was all-in for Lauren. And while most had likely never been on a polo field (or even had any inclination to be on one), it promised a certain kind of life. Perhaps it was Lauren's: He was perpetually sun-kissed, with silken silver hair. He had a ranch here, a Hamptons home there, a ski chalet somewhere. It wasn't just his stores in which you could visit Lauren's world; you could experience it at the movies too. In *Annie Hall* (1977), a Woody Allen love story with the dapper Diane Keaton playing the lead, the actress wore Ralph Lauren menswear-inspired clothing throughout. Oversize jackets, tailored waistcoats teamed with neckties, and double-pleated pants were just too cool. This cohesive look rippled through the tennis court scene: A perfectly loose fitted shirt—tucked in, the collar up, half sleeves exactly half folded—is chicly unbuttoned to reveal a peek of a white vest with a center bow, teamed with high-waisted white paper-bag shorts. It was the epitome of dandy femme chic. Allen, who played the hapless love interest, wore stiff white tennis attire with mid white socks to match, oblivious to her coquettish tennis play and outfit. *Annie Hall* was Ralph Lauren—or perhaps his tomboy sister.



## MISS CHRIS EVERT & THE TENNIS BRACELET

**CHRIS EVERT IS THE WINNER OF EIGHTEEN GRAND SLAM TITLES AND A BONA FIDE REVELER IN FEMININE FINERY WHO WORE DIAMONDS ON COURT AND BEGAN THE TENNIS BRACELET PHENOMENON.**

Men run, fight, and partake in games to display their valor, strength, and virility—and the reward? Why, the hand of a fair maiden or a laurel wreath. The very premise of the Olympic Games in ancient literature was the ritual and celebration of male heroic feats, their physical prowess a measure of their masculinity and worth. Nothing wrong with that, but what if a woman felt inclined to do the same? Would that rob her of her beauty? Would she no longer be the fair maiden? Simone de Beauvoir, feminist extraordinaire, observed: “Man is defined as a human being and a woman as a female; whenever she behaves as a human being, she is said to imitate the male.”

Social stereotyping has always been central to the narrative of tennis, particularly in the early twentieth century. Both sexes began playing around the same time, yet there was so much court for the woman to cover—metaphorically and physically. Viewed through the male lens as fragile childbearers, their physical ability was often reduced to grace over grit. The 1960s and 1970s were a time when women realized they could do both—play fiercely and look feminine. Jewelry became a firm fixture for all athletes from the 1950s onwards, with necklaces and bracelets becoming visual signifiers of personal superstition or spirituality. Donning diamonds on court, however, wasn’t just a decoration, but a declaration of women’s social positioning at the time.



## SINNER X GUCCI X NIKE

JANNIK SINNER IS A POWERFUL AND TECHNICALLY PRECISE ALL-ROUNDER WITH FOUR GRAND SLAM WINS.

**SKN:** If you could sum up your design and fashion ideas for when you are on court and then off, what would they be?

**JS:** I like to be classy and elegant, but always with a modern twist. I'm only twenty-three years old. I'm lucky to be working with great brands like Gucci and Nike. They know me well and always suggest outfits I really like, respecting my input and my preferences both for colors and materials. On court, the garment is key in order to feel well when performing in different climates and conditions.

**SKN:** You have become the prize of Italy, an established fashion center known for its effortless sprezzatura. What have you learned since gaining a high profile, style-wise?

**JS:** In Italy, we are lucky to have a lot of history in fashion. Italians are very proud of the fashion heritage of the country. I was in Milan during Fashion Week, and it is very impressive how the whole city and people in

the street dress up for that week. I had the pleasure to attend the Gucci show in February together with Anna Wintour, and it was very interesting to hear her comments and explanations.

**SKN:** Are there any players or designers you admire?

**JS:** Obviously Roger Federer has always been extremely classy, both on and off the court. Nike has designed a lot of amazing outfits for him throughout his long career. He is not only a sports icon but also someone I look up to when it comes to fashion. My friends at Gucci have told me a lot of great things about Demna, who will start as their creative director this summer. I'm curious to see his work and influence.

**SKN:** Finally, this book is called *ACE*—what does that word mean to you?

**JS:** Great name! I like aces obviously. It's always a good feeling when you hit an ace.





"I FEEL LIKE BEING ABLE TO BE A PART OF MY TENNIS OUTFITS GIVES ME . . . A DIFFERENT STRENGTH, LIKE A SUPER SUIT, SO I TRY TO CHANNEL THAT."

—NAOMI OSAKA





# VIRGIL ABLOH X SERENA WILLIAMS

Maverick moves, serious ones, require a cocreator: a visionary of equal magnitude to you who reflects as you see, creates as you dream. For Serena, it was Virgil Abloh, founder of the street label Off-White and the first African American artistic director of Louis Vuitton menswear, who defied and reshaped conventions within the disciplines of architecture, streetwear, music, industrial design, fashion, and sport. Abloh didn't plug in if it didn't ignite.

"What I love about tennis is the gracefulness. It's an aggressive and powerful game, but it takes touch and finesse," he said. Abloh's social media shows footage of him hitting the ball like a child first given a tennis racket, oversteering as the ball hits an off-center contact point. But he is playing. Abloh's design wizardry lay in his deciphering the tantric mechanics of the game, particularly Serena's, into fashion. Co-inspiring requires mutually beneficial inspiration. Abloh said of Williams, "She is a thought leader, not just a tennis player . . . by existing, she shatters stereotypes." The Nike x Off-White "Queen" collection of 2018 marked the fiftieth year of the US Open being held in Flushing, Queens. The wordplay was intrinsic to the design code. Serena's dress featured a trompe l'oeil effect—the skin tone power mesh shoulder piece supported the illusion—on an asymmetrical black body made of Dri-FIT tech fabric. The word "LOGO" on the chest in a boxy font is archetypal Abloh: ironic, satirical, a lark to test our robotic consciousness and our automotive responses to insignias like Chanel's double C. Abloh always thought himself above it: "I would consider myself a *logic*, which would be one tier above a logo." The *real* logo for Abloh? SERENA, which is printed on the back of the full sleeve. The design's call to couture comes within the criterion of the softly draped tutu tulle skirt, with craftsmanship semi-equivalent to a Balenciaga or Dior dress. It was also a reference to Williams's love of ballet and dance—she actually made a little pirouette on court. Abloh was ever clear with his design

# ACE

sunita kumar nair

the times & style of tennis



## ACE

### THE TIMES & STYLE OF TENNIS

Sunita Kumar Nair

A look at the intersection of tennis and fashion, capturing the sport's most iconic, stylish, and transformative moments, through the expert lens of fashion insider and author of *CBK: Carolyn Bessette Kennedy: A Life in Fashion*, Sunita Kumar Nair.

- From starch whites at Wimbledon to bold statement pieces on and off the court, the history of tennis has long been intertwined with fashion.
- In this thoughtfully curated celebration of the sport, bestselling author Sunita Kumar Nair explores the sport's most stylish moments, legendary players, and the designers who have shaped its aesthetic.
- With archival photography, exclusive interviews, and insider commentary, this book traces the evolution of tennis style—from the traditional ensembles of early champions to the revolutionary looks of Serena Williams, Roger Federer, and beyond.
- It also highlights how tennis fashion has influenced global trends, from preppy elegance to high-fashion collaborations with brands like Nike, Lacoste, and Louis Vuitton.

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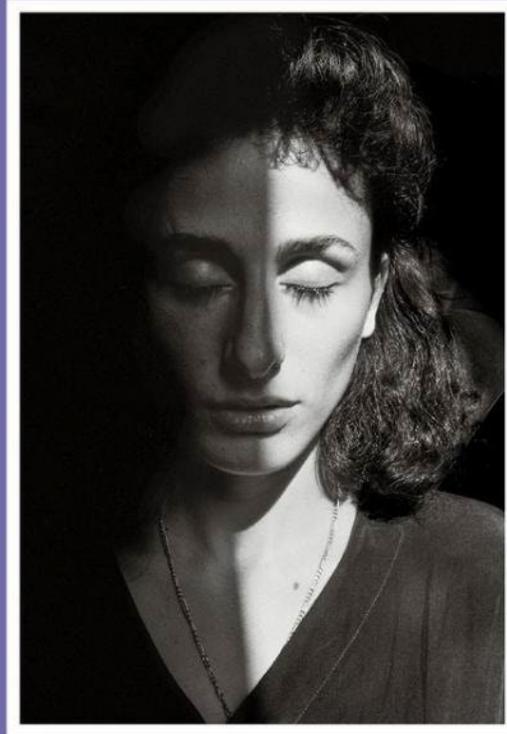
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# Letizia Battaglia



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## Letizia Battaglia

Walter Guadagnini

The perfect primer on renowned Italian photographer Letizia Battaglia.

- Born in Palermo, Letizia Battaglia (1935-2022) took up journalism as a single mother, but discovered that it was easier to sell articles if she could also supply photographs. She became a news photographer for L'Ora, a Sicilian daily newspaper that took a stand against the Mafia and its political and economic connections. Between 1976 and 1991, she was a witness to some of the bloodiest events in Italian history, including the killing of judges, police officers and politicians.
- While these images brought her international recognition, she strongly opposed the label of 'Mafia photographer' and believed that her aim was to seek out life.
- She built up a many-sided portrait of her Sicilian homeland, developing a special sensitivity to women, girls and young children, and a deep empathy with those living in poverty. Her work stands as proof that both joy and suffering are part of the experience of being in the world.

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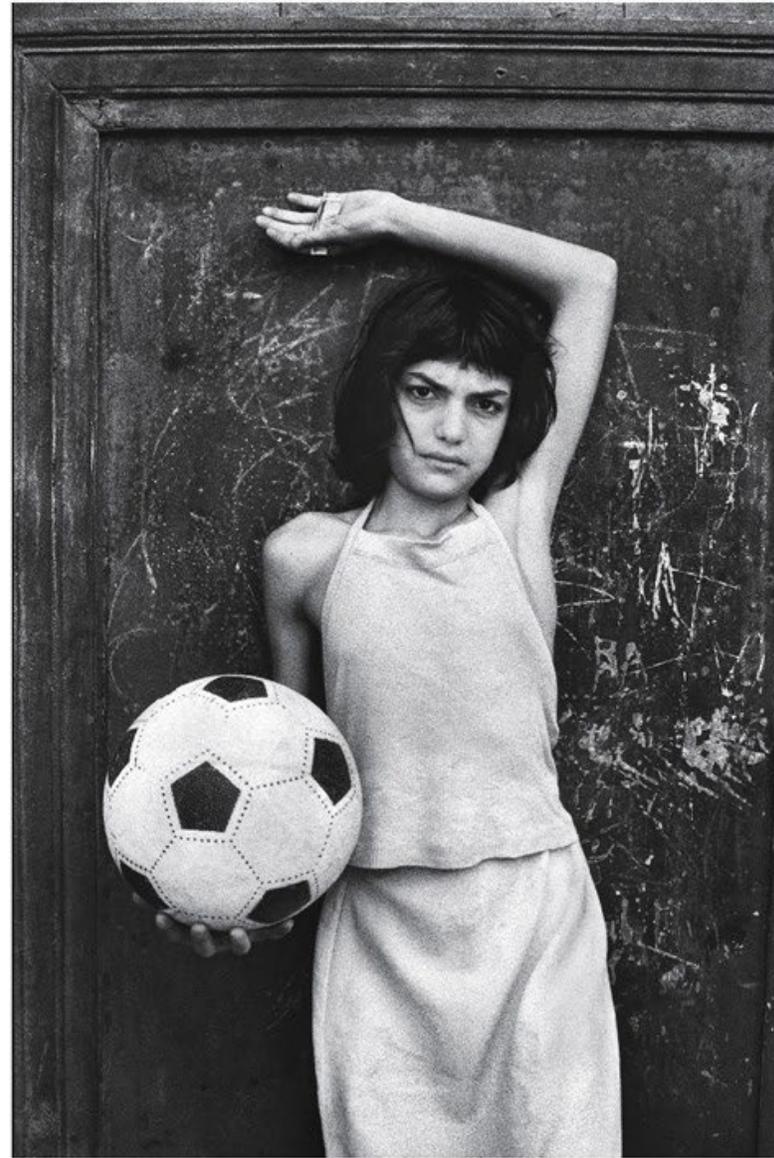
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4. Ferragosto in Mondello, Palermo, 1982.



27. *Cala neighbourhood. The little girl with the ball, Palermo, 1980.*





39. Judge Giovanni Falcone at the funeral of  
General Carlo Alberto Dalla Chiesa, Palermo, 1982.



50. *The arrest of ferocious Mafia boss Leoluca Bagarella, Palermo, 1979.*

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Traces

# Ishiuchi Miyako



# Traces

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## Ishiuchi Miyako: Traces

Lena Fritsch

A fifty-year career retrospective of Ishiuchi Miyako, Japan's most influential living female photographer.

- Through subjects as diverse as old apartment blocks, human scars, kimono fabrics, personal belongings of the deceased and even her own water-damaged prints, Ishiuchi Miyako manifests the invisible, capturing time, atmosphere and memory in photographic form. Her work is at once deeply personal and evocative of the wider world hinted at by the traces recorded within the frame.
- Three thematic sections - Town, Skin & Scars and Things Left Behind - include series such as Yokosuka Story, which documents her hometown; 1 · 9 · 4 · 7, in which she photographed the hands and feet of fifty women born in the same year as her; and Frida, which catalogues the possessions of the artist Frida Kahlo. The major photographic series appear alongside lesser-known works and previously unpublished material.
- With extracts from Ishiuchi's previous writings, an in-depth interview by Lena Fritsch and a newly commissioned essay by Ishiuchi herself, the artist's voice is present throughout.

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1988-89





# Ishiuchi Miyako



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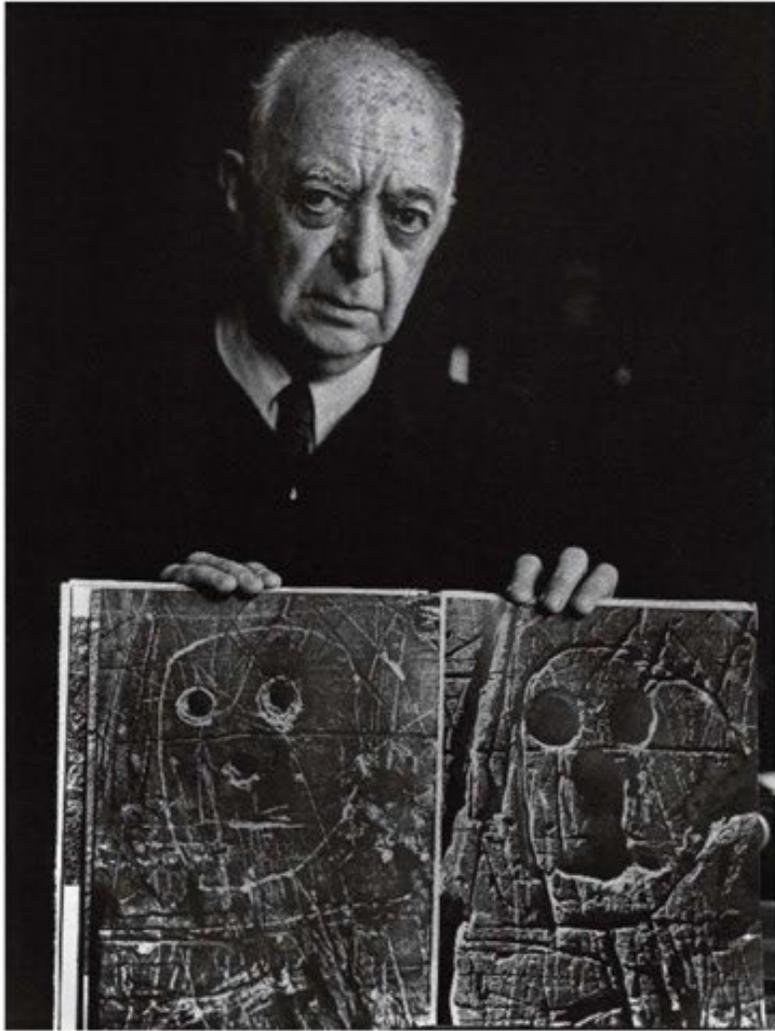
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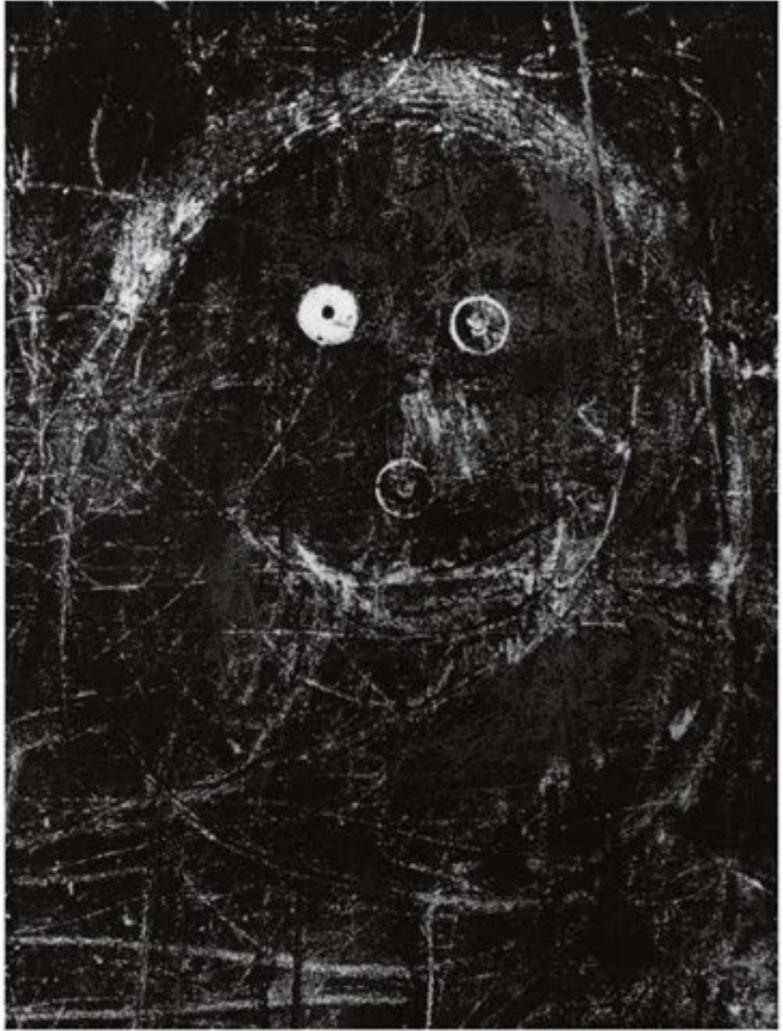
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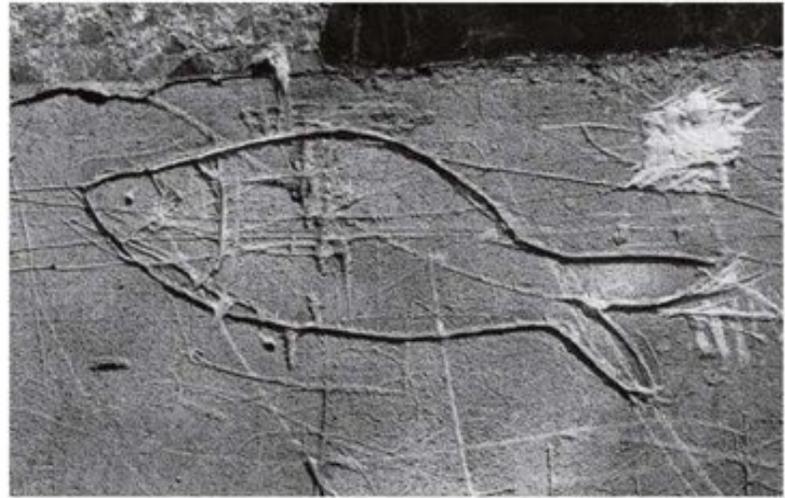
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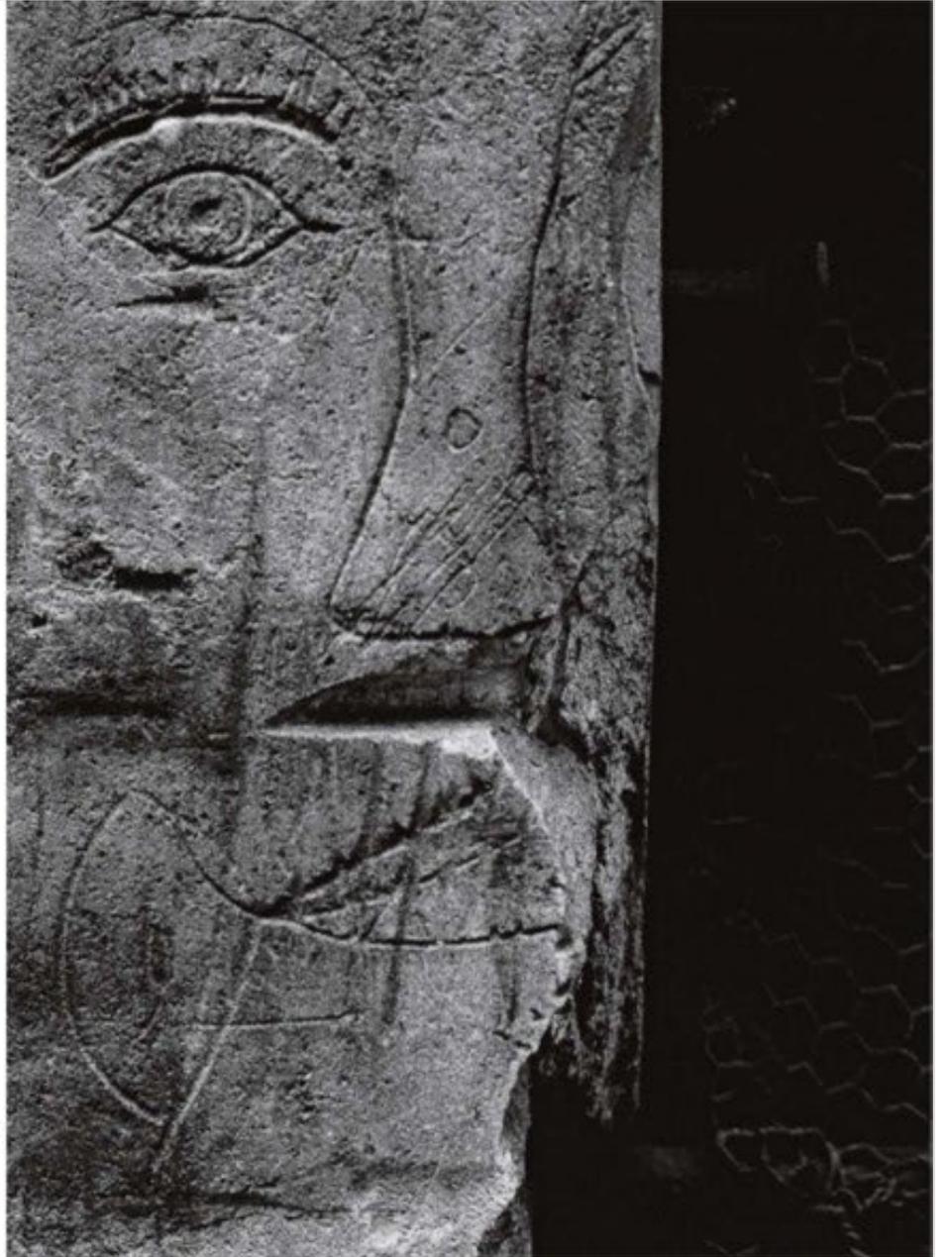
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